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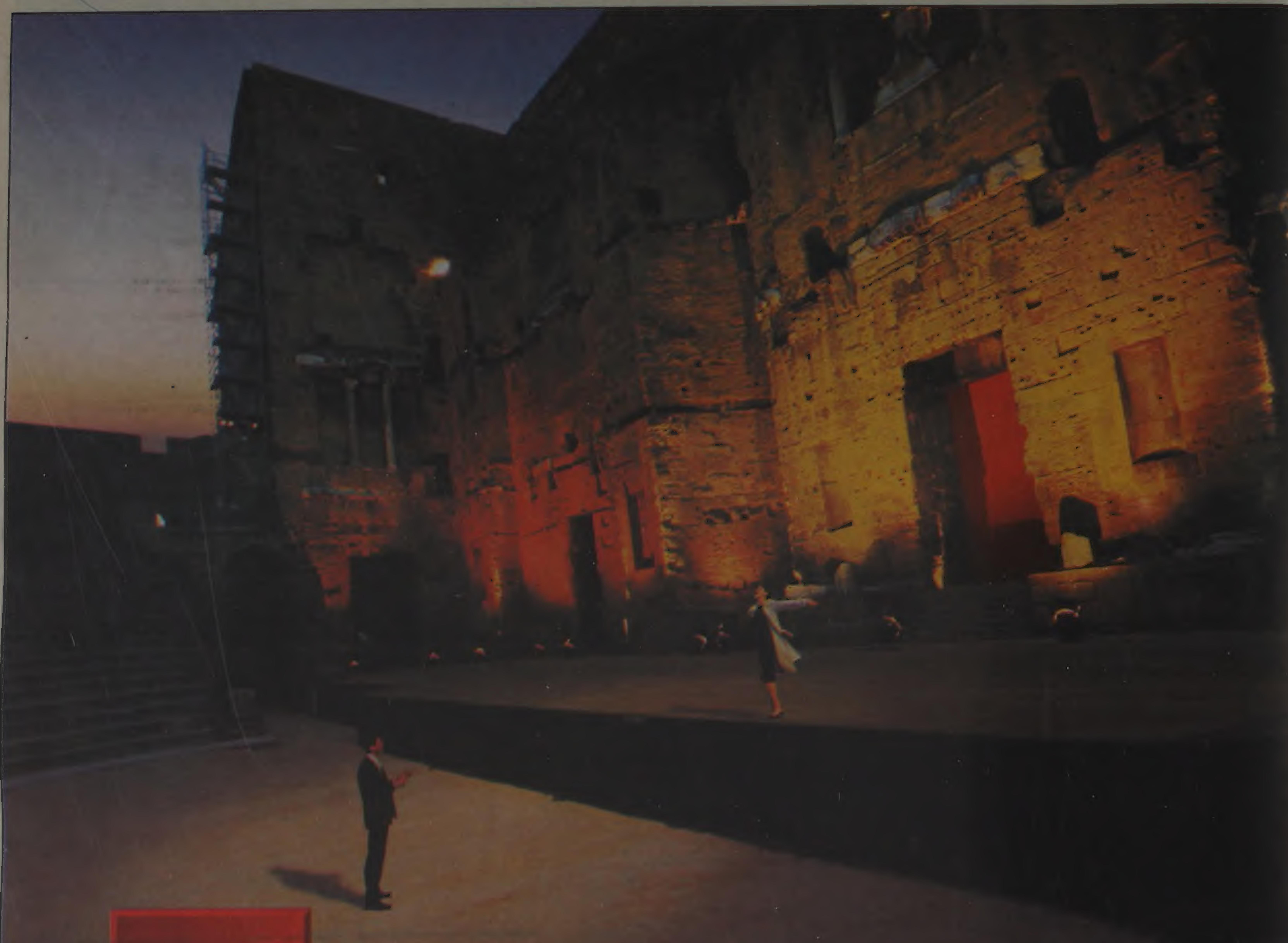
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BY PHIL DUPERRON • 19



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DELICIOUS HOUSE DELIGHTS • 44

THE NEW GENERATION OF EDITORIAL CARTOONISTS • 4
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? VUEfinder

ON THE COVER:

The new album from Les Tabernacles may be called *Born Ready*, but their fans have been waiting for it for a very long time • 19

ALSO:

The new breed of editorial cartoonists • 4

PLUS:

Fire-breathing lizards and giant spiders!!! • 53, 54



BY PAUL MATWYCHUK

Drawn toward politics

In their June 29 edition, the *Edmonton Journal* ran an editorial cartoon by Malcolm Mayes lampooning the hundreds of activists who had descended upon Calgary during the just-ended G8 summit in Kananaskis. "I'm an anti-globalization protester!" proclaimed the skinny, bespectacled, buck-toothed character who Mayes created for the

occasion. "I smear myself with mud and crawl on the ground to symbolically get closer to the earth!" he announced from his mud puddle in the second panel. "I hope my protest will attract the like-minded," the now-filthy character said in panel #3—setting up the killer punchline in the final frame as he looks to his left... and discovers a *big fat dirty stupid-looking pig staring him right in the face!* Ho-ho-ho! Those G8 protesters! What a bunch of filthy ingrates, huh? As *This Modern World* cartoonist Tom Tomorrow once sarcastically put it, "Instead of protesting the economic rape of the world, they should just lie back and enjoy it."

Tom Tomorrow is only one of 21 cartoonists to be profiled in the new book *Attitude: The New Subversive Political Cartoonists*. And while it's easy, after looking at stuff like Mayes's condescending take on the G8, to lose faith in editorial cartoons as a vehicle for any kind of subversive or meaningful satire of current events, *Attitude* reveals that there are many hard-working, deeply committed (and deeply funny) artists out there

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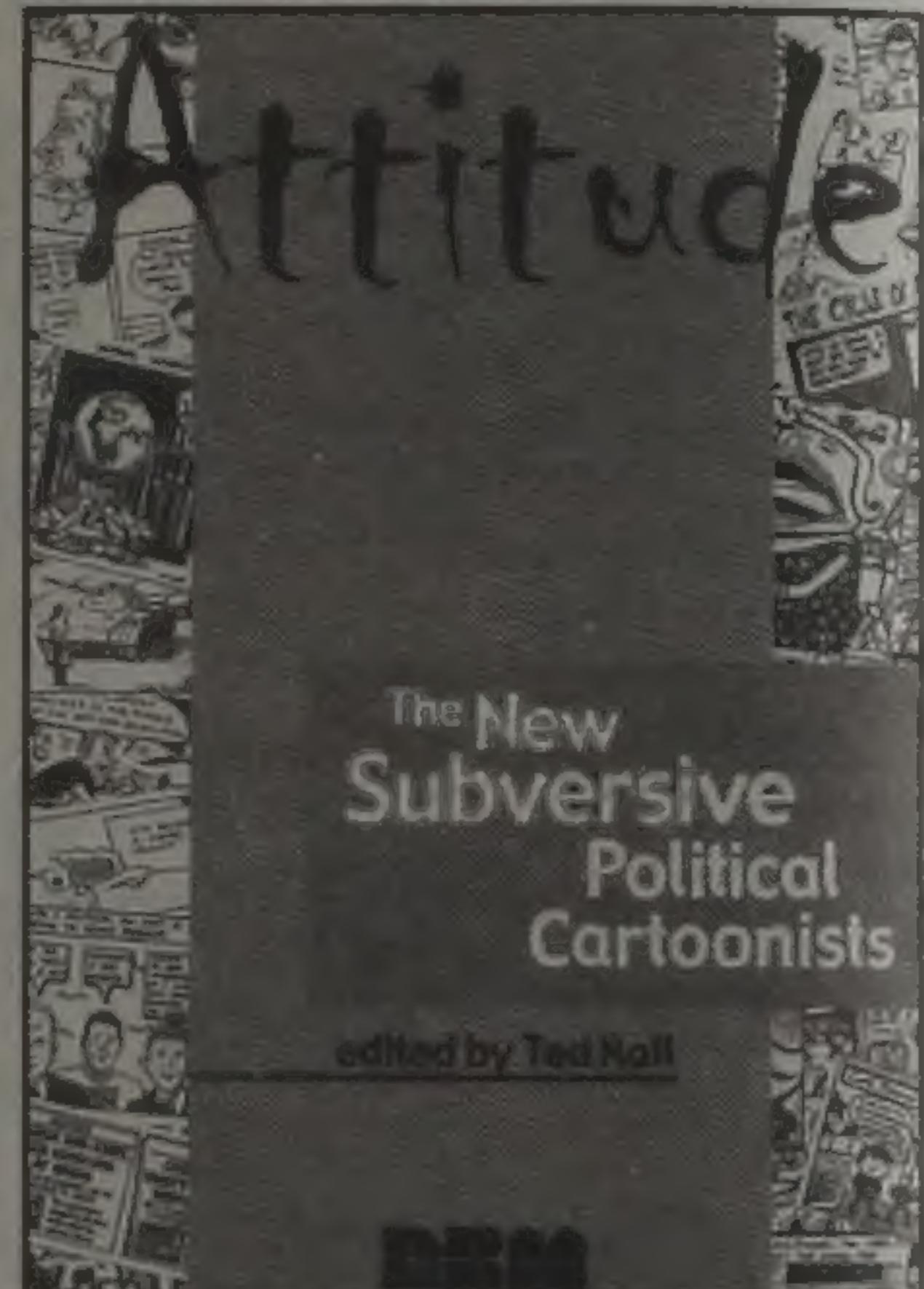
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The New
Subversive
Political
Cartoonists

edited by Ted Rall

Most editorial cartoonists draw in cross-hatched styles directly derived from Jeff MacNelly and Pat Oliphant's mid-'60s epoch; is it any shock that what worked against LBJ doesn't cut it now?

And indeed, the drawing styles of

SEE PAGE 8

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THREE DOLLAR BILL

truth and
opinion
about
gay life

BY RICHARD BURNETT

For whom the bell tolls

I wrote here last month that it would be only a matter of days before Canada would become just the second nation on Earth, after the Netherlands, to recognize gay marriage. And, believe it or not, it really happened last Friday when the Ontario Superior Court of Justice unanimously ruled that excluding same-sex couples from marriage is discriminatory and unconstitutional.

But it was Justice Laforme who really went in for the kill. "I find that there is no merit to the argument that the rights and interests of heterosexuals would be affected by granting same-sex couples the freedom to marry," Laforme wrote, adding, "I cannot conclude that freedom of religion would be threatened or jeopardized by legally sanctioning same-sex marriage."

Furthermore, Laforme stated, "I do not accept that the objective of procreation is a basis that can support the restriction against same-sex marriage. Rather, it could reasonably be

argued... that it appears to be a mere pretext used to rationalize discrimination against lesbians and gays."

The ruling is good news for gay-marriage poster boys Kevin Bourassa and Joe Varnell, one of the two same-sex couples who challenged the federal government for the right to marry. I met Bourassa and Varnell last month when they were promoting their just-published book *Just Married: Gay Marriage and the Expansion of Human Rights* (Doubleday), in which they detail their much-publicized January 2001 wedding at the Metropolitan Community Church of Toronto. Bourassa and Varnell had invited PM Jean Chrétien to their wedding; in their book, they reveal that Chrétien's office first sent them a form letter of congratulations, then sent a second letter a few days later unconditionally congratulating the prospective grooms after someone in the PMO went "Oops."

"When my parents got married, they got a letter from the Prime Minister and the Governor-General," Bourassa says. "I did it for that reason. It's normal. I didn't mean to be provocative. I did expect a form letter. What I didn't expect was a two-faced approach by the Prime Minister."

"Whereas the Governor-General showed grace under fire," Varnell adds, pointing out that the vociferous reaction to Governor-General Adrienne Clarkson's own letter of congratulation "really helped show the homophobic idiocy of some people in this country. I mean, these [Canadian Alliance] political opponents were the first people in history to suggest that a form letter was a high crime misdemeanour that warranted censure!"

Then, last month, Bourassa and Varnell

attended the triennial international conference *Marriage, Partnerships and Parenting in the 21st Century*, held in Turin, Italy. "It was incredible to be keynote speakers at this conference and to learn how Canada is perceived," Varnell tells me. "The whole world is watching and they are waiting to see how Canada reacts because we're seen as the next piece in the puzzle. What happens here will pull the United States along and add more pressure."

"Marriage is the gold standard," Bourassa adds. "That is the value that's being held in Europe as well. Gay marriage has to be portable and it has to be universal."

That challenge will see the light of another day. On this day, the Ontario Superior Court has given the federal government two years to extend marriage rights to same-sex couples. A recent Leger Marketing poll reports that more than 65 per cent of Canadians support gay marriage. At press time, though, it seems likely the feds will still appeal the ruling.

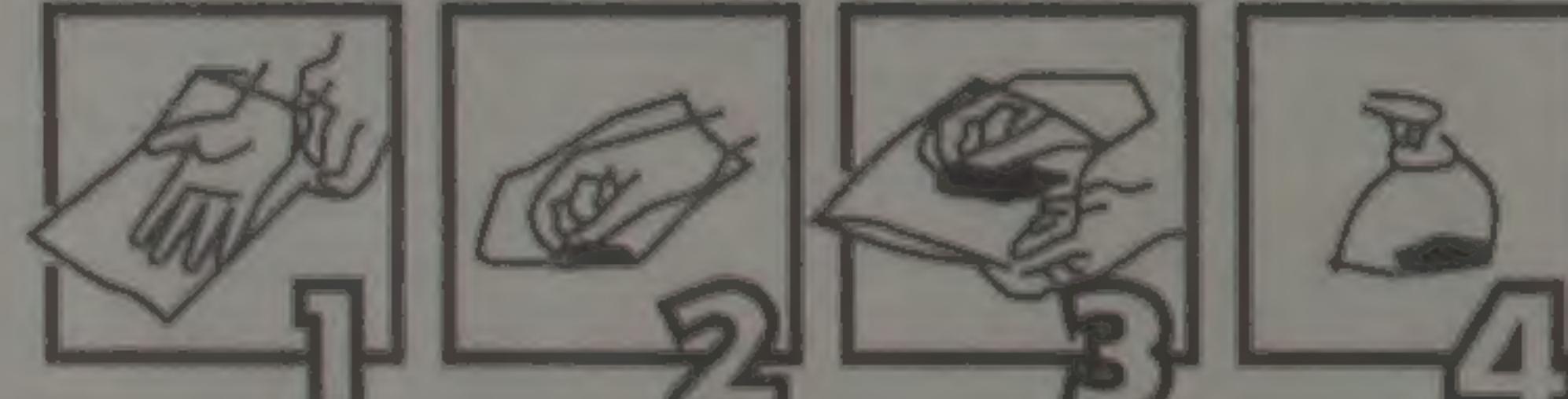
For John Fisher, executive director of EGALE, Canada's Ottawa-based national gay-rights lobby group (which also was an intervenor in the Varnell/Bourassa case), delaying the inevitable will only cost gay and lesbian Canadians hundreds of thousands of dollars more in legal fees, never mind all that time and energy better spent building their homes and families. "It is an outrage that the federal government has been wasting taxpay-

ers' money fighting to discriminate against its own citizens," Fisher says. "It's time for the federal government to catch up to society and respect the Court's decision and the Constitution."

Like Bourassa says, "Canadians have to understand that we will not be treated as second class. We will not go away, we will not be silent and we will not disappear." □

Essential buttplug: Surf to Bourassa and Varnell's website (www.samesexmarriage.ca) to learn everything about gay marriage in Canada.

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VUE NEWS

INTERNET

Big trouble in digital China

CYBERSPACE—The Internet, love it or hate it, is the principal vessel of free speech in modern society. And because of that freedom, there's always going to be content on the Net that you're not going to agree with or even cringe in terror at—sites like the Ku Klux Klan's kids page, for instance, or any *Beauty and the Beast* TV series fanfic library. But in countries like China, where freedom of expression is just another word for social anarchy, the diversity of ideas floating around the Internet is considered a threat that must be hidden from the eyes of its citizens at all costs. And that's just what legislation like the Public Pledge on Self-Discipline for China's Internet Industry seeks to do.

Thus far, the pledge has attracted more than 300 signatories from Internet portals and Internet service providers (ISPs) since it was launched way back on March 16, according to a July 16 article in *The Guardian*. It began to garner the attention of Western media this week when Yahoo! China signed onto the agreement.

Its title sounds innocent enough, and on the surface its mandate of Internet promotion, cybercrime prevention and protection against intellectual property violations seems fairly benign, but that's not all the pledge is intended to do. It states that those who sign are prohibited from "producing, posting or disseminating pernicious information that may jeopardize state security and disrupt social stability." Since it holds ISPs ultimately responsible for the content of their hosted sites, signees must remove all material that is considered offensive from their sites themselves or face being shut down.

The pledge comes on the tail of China's huge promotional push of the Internet for commercial purposes, a marketing effort that's resulted in more than 38 million users and 280,000 websites in China as of April, according to the Xinhua news agency, but the country's Communist party is finding the abundance of easily accessible information increasingly difficult to suppress and have been using various techniques to reduce the Web's role as a forum for free discussion and a source of information otherwise unavailable in China's government-controlled media. A special police force constantly monitors e-mails and websites for keywords and messages that promote causes such as political diversity and the Falun Gong spiritual movement, and are responsible for blocking almost all access to human rights groups sites and Western and Taiwanese media. Chinese Internet cafés are already required to monitor and track the sites that their users visit and report to officials any individuals who visit sites that are considered

subversive—and lengthy prison sentences have been handed down to citizens accused of reproducing or spreading information from such sites. Such measures have proven costly and difficult to maintain, and so the pledge is meant to aid the dissent-stomping process by stopping free speech at its online source, although one has to wonder how effective it will be.

The Chinese media is naturally extolling the virtues of and need for the pledge. As an article in the March 27 *People's Daily* stated, the pledge is "aimed to advance the healthy and orderly development of the Internet industry in China" and that the basic principles of self-discipline under the pledge will be the "advancement of fairness, trustworthiness, patriotism and observance of the law." That, of course, is doubleplusgood. —CHRIS BOUTET

DRUGS

Let us spray

WASHINGTON—Last year, the U.S. government fumigated 207,000 acres of coca plants in Colombia as part of its campaign to stop cocaine at the source. This year, upping the ante in its war on drugs, the U.S. intends to target 370,000 acres. But there's a catch. A new law governing the Bush administration's overall \$14.5 billion (U.S.) budget for overseas operations stipulates that the same health and safety regulations that apply back home in America must be met for programs being run abroad. And questions are arising about just how safe all that weed killer those crop-dusters are spraying really is.

"Colombia is far away, but we are making decisions that can directly affect the health of thousands of people there," Senator Patrick J. Leahy (D-Vermont), who sponsored the law, said to the *New York Times*. "The American public and our own health agencies would not allow use of a toxic chemical like this on this kind of scale."

While the herbicide being dropped

is similar to the common agricultural wizard Roundup, it's apparently a more toxic version (although the U.S. government won't reveal the exact composition because it's a trade secret). The American Environmental Protection Agency is investigating the safety of the spraying and, at least on paper, has the power to ground the program.

But there's political pressure to keep it flying. Florida Republican John L. Mica called Leahy's law, which took effect last January, "one more roadblock that the bleeding hearts tried to throw in front of our program." Mica, co-chairman of the House of Representatives counter-narcotics task force, told the *Times* that the herbicide in question is no more toxic "than what most people use in their backyards."

The people who are getting this stuff in their backyards disagree. The UN Commission on Human Rights has heard complaints from Colombians about the spraying causing "gastrointestinal disorders (e.g., severe bleeding, nausea and vomiting), testicular inflammation, high fevers, dizziness, respiratory ailments, skin rashes and severe eye irritation." And Ivan Gerardo Guerrero, a spokesperson for four Colombian governors from regions where coca farming is commonplace, complained to the *Times* that the American spraying "doesn't really take into account the human being. All it cares about are satellite pictures."

Still, incoming Colombia president Álvaro Uribe is cool with the program. It's kind of the best of both worlds for Uribe. He gets American support for being onside and isn't really hurting his nation's underground economy, considering that coca cultivation increased almost 25 per cent last year, despite extensive spraying. —DAN RUBINSTEIN

ENVIRONMENT

Dude, where's my carp?

WINDSOR, ONTARIO—The mosquito-borne West Nile Virus is killing birds in Manitoba and Quebec now. A meat-



AND THEN, IN THE SUMMER
OF 2002, WE CHANGED OUR
NATIONAL ANIMAL
TO THE CAMEL

VUEpoint

BY DAN RUBINSTEIN

Animal husbandry

Animal stories and weather stories. They make the news world go round.

If there's no sexy political scandal or inflated, out-of-context government initiative to anchor the front page, editors know where to turn. You just go with an article about how hot/cold/dry/wet/windy/snowy/locust-infested it's been lately. Or you take a gander at what the wire services are offering and capture your readers' attention with the latest triumphs and tragedies in the animal kingdom.

And it's been a busy few days over there.

This week's *Vue News* digest highlights the fishy Asian carp and northern snakehead menaces as well as the birds and bugs infected by the West Nile virus. But there's so much more to tell: Springer the orphaned orca whale was returned to her pod in the Johnstone Strait off the coast of British Columbia; six animals (five horses and one calf) were killed during what organizers have deemed another "successful" go-round at the Calgary Stampede; infrared cameras linked to lights and signs are going up on the Banff-Radium highway to warn drivers about wildlife on the road; more than 1,000 chickens were killed by the heat on a Camrose area farm; the British Hedgehog Preservation Society made enough noise to stop the slaughter of 5,000 hedgehogs on Scotland's Outer Hebrides Islands; an HIV-positive Muppet will be joining the cast of South Africa's *Sesame Street*; and former Workers Compensation Board president Mary Cameron will receive a severance package totalling nearly \$400,000.

Most disturbing, however, and hitting closest to home, is the sad tale of the dead newborn dolphin found in the show tank last week at the West Edmonton Mall. The dead calf was left floating in the tank for several hours in full view of the busy mall while its mother Mavis grieved her loss by pushing the corpse around with her snout. Young Jimmy, spending the day at WEM with his folks to escape the heat, was left to wonder why the little baby dolphin was sleeping so deeply.

Although the mall's dolphins and their conditions are constantly monitored and receive passing grades, there have now been five young deaths—four newborns and a stillbirth. "Clearly, captivity kills," says a statement released by Edmonton animal rights group Voice for Animals. "Dolphins were never meant to be confined to a shopping mall.... Their lives have been shrunk to a tiny featureless concrete tank, forced interactions, performing for food, and the stress of constant noise and lights."

Forced interactions, performing for food, light and noise stress... not meant to be confined to a mall! People live like this all the time, only it doesn't make the news. ☺

Media Jungle

Continued from page 4

the cartoonists in *Attitude* run the gamut. Matt Wuerker, whose work appears in papers as varied as *Las Vegas Weekly* and *The Christian Science Monitor*, uses an almost 19th-century, Thomas Nast-influenced technique to lampoon our new corporate robber barons (his troll-like caricatures of squinty-eyed Newt Gingrich are particularly biting); in one strip, he proposes that America be declared a "monocracy"—one dollar, one vote! At the other end of the spectrum is someone like Scott Bateman, whose simply-drawn, pointy-nosed, broad-shouldered everymen embody the victims of the new American monocracy. (In one strip entitled "Oh Boy! Layoffs!"—which will probably resonate with Telus employees—Bateman's characters make remarks like "The company's stock price is much more important than me paying my mortgage!" and "Sure, I can't pay my bills, but at least the CEO got a huge bonus!") Often, of course, a stark draw-

ing style only makes the message more powerful—as in a Rall strip called "Society at a Glance." On the left is a bare-bones drawing of a prisoner sitting in a small, rectangular cell; on the right is an almost identical image of a white-collar worker seated in his small, rectangular cubicle. The image on the left is labelled "LOSER"; the one on the right is labelled "WINNER."

It's fascinating to see how powerful a political or social message can become when it's delivered in the guise of "innocent" cartoon drawings—to wit, Joe Sharpnack's simple sketch of a bland-looking little Catholic bishop looking at an immense pile of corpses and saying, "Mistakes were made"; or the episode of Clay Butler's *Sidewalk Bubblegum* strip entitled "America Gets Tough on Workplace Safety," which shows two baby-faced soldiers getting ready to toss an emaciated body into a mass grave as one of them remarks, "Remember, John...

Lift with your legs, not with your back!" It's hard to imagine the *Journal* (or any mainstream daily, for that matter) allowing a strip like that one to be published on its editorial page—it'd probably be dismissed as being "too political." Which is why the bulk of the artists Rall celebrates in *Attitude* publish their work in alt-weeklies,

Tom the Dancing Bug—the only strip Rall is willing to admit is better than his own—appears every week right here in *Vue Weekly*.

And, as Rall's lively interviews reveal, these cartoonists often feel very passionately about the issues they address in their work—the very kinds of issues that tend to get short shrift or only cursory treatment in the mainstream press. Stephanie McMillan's childlike strips (her drawing style is sort of like a slightly prettier version of Lynda Barry) address subjects like

vegetarianism, animal rights and the copyrighting of genetic formulas by agricultural conglomerates—all in a pointed but never strident manner. (She's terrific at exposing the ethical relativism that allows so many of us to focus on minor nearby injustices and ignore much more shocking crimes just beyond our field of vision.) And much of the work of *No Exit* creator Andy Singer consists of unrelent-

ing, hilarious attacks on North American car culture. These cartoonists regard their work as activism as well as art; McMillan, for instance, is actively involved in abortion clinic defence groups and the fight for immigrants' rights, while Singer regular provides free illustrations to non-profit causes (especially environmental organizations and alternative transportation groups) in the hope that better images will help them communicate their viewpoints more effectively.

"Aspire to make a difference!" Joe Sharpnack says in his interview with Rall. "Make a difference in your town, your state, in your country, in your world! Do something that's worthy of consideration. Cartoonists were not granted their powers to sit around and make safe, lazy 'Bill Clinton got a blowjob!' jokes! Cartoonists have an obligation to the world they live in!" That doesn't necessarily mean that they have to go out and march in anti-G8 protests, but I would suggest they should probably do more than mock those protesters and their message from behind the safety of their drawing boards. ☺

BY RUBEN BOLLING

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Tom the Dancing Bug

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RAIN DELAY, FOLKS,
SO I'D LIKE TO
PASS THE TIME
BY TELLING THE
INFAMOUS TALE OF...

the
2002 CORPORATE
All-Star
GAME

WELL, SHAREHOLDERS PAID TOP DOLLAR
TO FILL THE CORPORATE ARENA WHERE
C.E.O.S. WOULD SLUG IT OUT IN THE SPIRIT
OF AGGRESSIVE BUT FAIR COMPETITION.

LOOKING BACK, THERE DID SEEM TO BE SOME
IRREGULARITIES IN STRATEGY--AS THOUGH
THE GAME WASN'T BEING PLAYED TO WIN.

BUT
NO
ONE
MINDED...

...IT HAD BEEN
DONE THIS
WAY IN
THE
PAST.

AND SUCH A GOOD
TIME WAS BEING HAD

THE GAME STARTED GREAT, AS IT
LOOKED LIKE THE SHAREHOLDERS WERE
BEING TREATED TO A SPECTACULAR
SHOWCASE OF BUSINESS EXCELLENCE.

BUT IN EXTRA INNINGS, WHEN PUSH CAME
TO SHOVE, THE C.E.O.S. DECIDED TO ADMIT
THAT THEIR SELF-SERVING SHORT-TERM
THINKING WOULD STOP THE GAME.

LADIES AND GENTLEMEN,
IT IS NO LONGER IN THE
INTEREST OF THE C.E.O.S. TO
CONTINUE PLAY.

THE GAME'S LEADERSHIP PROMISED REFORM,
BUT YOU KNOW HOW THAT GOES!

I'M AS ANGRY
AT THESE GUYS
AS YOU ARE!

CORPORATE
All STAR
RESPONSIBILITY
WASN'T THIS
GUY PLAYING
THIRD BASE
IN THE EARLY
INNINGS?

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lifestyle

Swim pickings



Resign yourself to the summer heat and buy yourself a swimsuit!

BY JULIANN WILDING

Even diehard shopaholic freaks have to admit that finding the right swimsuit is a god-damn pain in the ass. Why? Because you're a scrap away from nude, your thighs are exposed, your ass is on display, everyone can see your bare belly and how big your tits *really* are, your stretch marks, cellulite and bikini line have nowhere to hide—when all you want to do is look all hip and sexy and comfortable and you. Right.

Which isn't to say that swimsuit buying is a lost cause. The first thing people have to do in order to avoid disappointment is to have realistic expectations. You know what your naked body looks like. Even the most meticulously styled, work-of-art swimsuit cannot perform miracles—your body is not going to change nor will certain areas conveniently disappear if only you can locate that one "right" swimsuit. Glossy magazine articles to the contrary, swimsuits aren't even that great for camouflaging your trouble spots because they're... you know... *so very small*. If you can approach your shopping trip

with a realistic attitude, you'll already be ahead of the game.

The next concept to keep in mind is that uncomfortable is *not* sexy. If you find yourself trying on swimsuits that you don't really feel like you can relax in, chances are others will pick up on your awkwardness much faster than they'll notice the "elegant floral print" or "slimming stripes" or "cute pink glittery designs." Most of us simply don't spend much time during the day hanging around wearing next to nothing in front of others—and for most of the year, we're conditioned to hide practically our entire bodies. Then

summer comes

along and suddenly the message changes: let it all show, but make it look good at the same time. People suddenly can't get away with having a few secret body issues because now *they all show*; as a result, many shoppers feel shy and paranoid in front of the swimsuit racks.

fashion

Two If by sea?

I did a little trial swimsuit shopping for this article, and I must admit I was filled with apprehensions, it's been a while, I don't know if the sizes are the same, will I find one that will cover my booty, have I ever worn a bikini before and liked it? To my relief, however, it really wasn't a hellish experience at all. The first thing I noticed was that while it's tough to find really hip one-pieces,



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there are plenty of pretty nifty little two-pieces that are worth trying on, even if you're not used to the look. (They're not all for teenagers and modelling school graduates!) They're also not nearly as skimpy as everyone makes them out to be.

Besides, everybody should be able to just wear a bloody bathing suit. Be realistic about your body type, but wear what makes you feel good, relax about your appearance and don't worry about what other people think. If you pick out a bathing suit that you think is cool or interesting, you'll feel cool and sexy when you put it on—and as a result, you'll look cool and sexy. By contrast, if you can't even come out of the changing stall because "someone might see you," then you'll probably spend most of your time hiding behind your towel at the pool or beach as well.

It's probably a good idea to look around at stores where you've found clothes you like in the past—the same lines often do swimwear. There are some really funky patterns out there this year: besides your basic one-shade or Hawaiian florals, Roxy by Quiksilver has suits in punk-rock plaid, French-Inspired navy stripes, intricate, non-kitschy florals and sassy military camouflage. (One style even comes with a miniature belt through miniature belt loops, while the other has a small utility pocket over one breast.)

If this article accomplishes nothing else, I hope it's inspired a few

people to overcome their hangups and enjoy wearing bathing suits. Naked limbs are nice. ☺

Photos, concepts & styling: Francis Tétrault • Hair, makeup & styling: Yuanita Klatt for Shanti Hair • Model: Kim • Agency: Mode Models • Swimsuits & sunglasses: Gravity Pope • Diving accessories: Ocean Sports • Location: Alberta Beach

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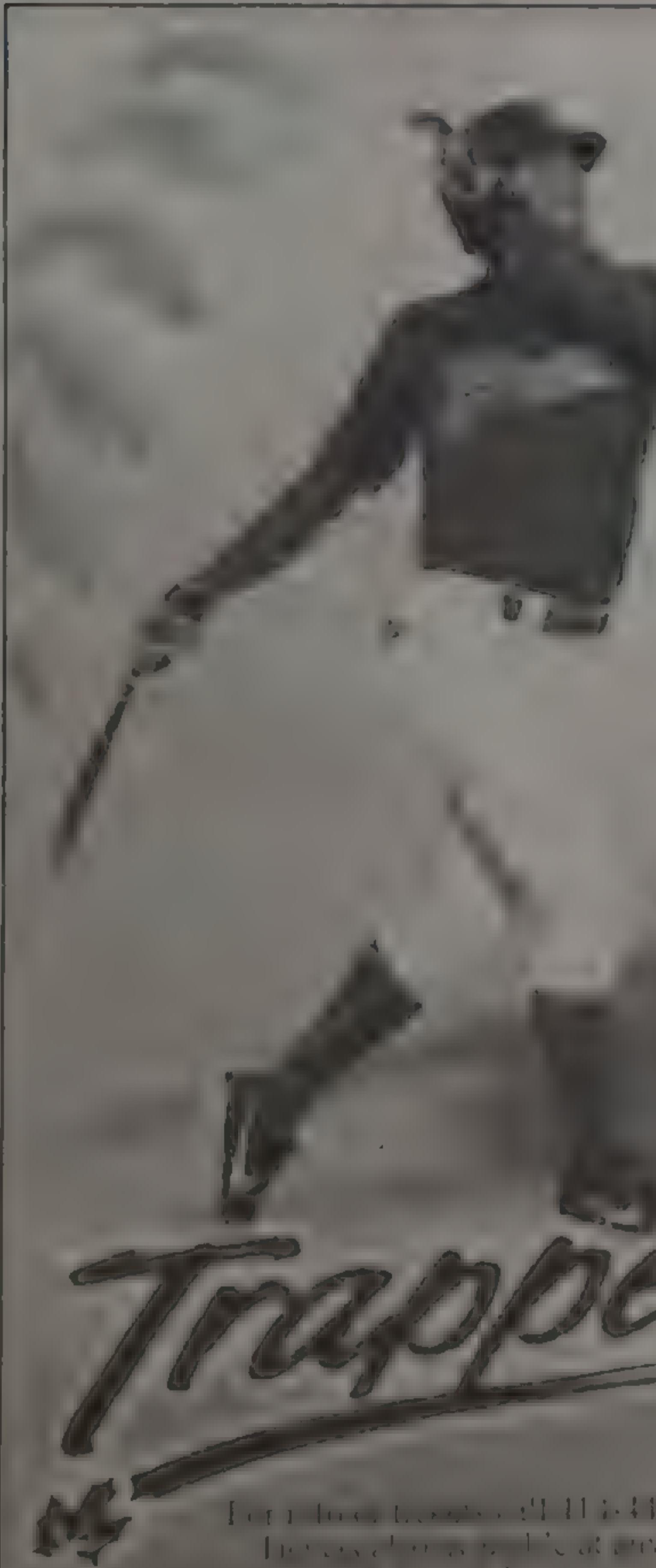
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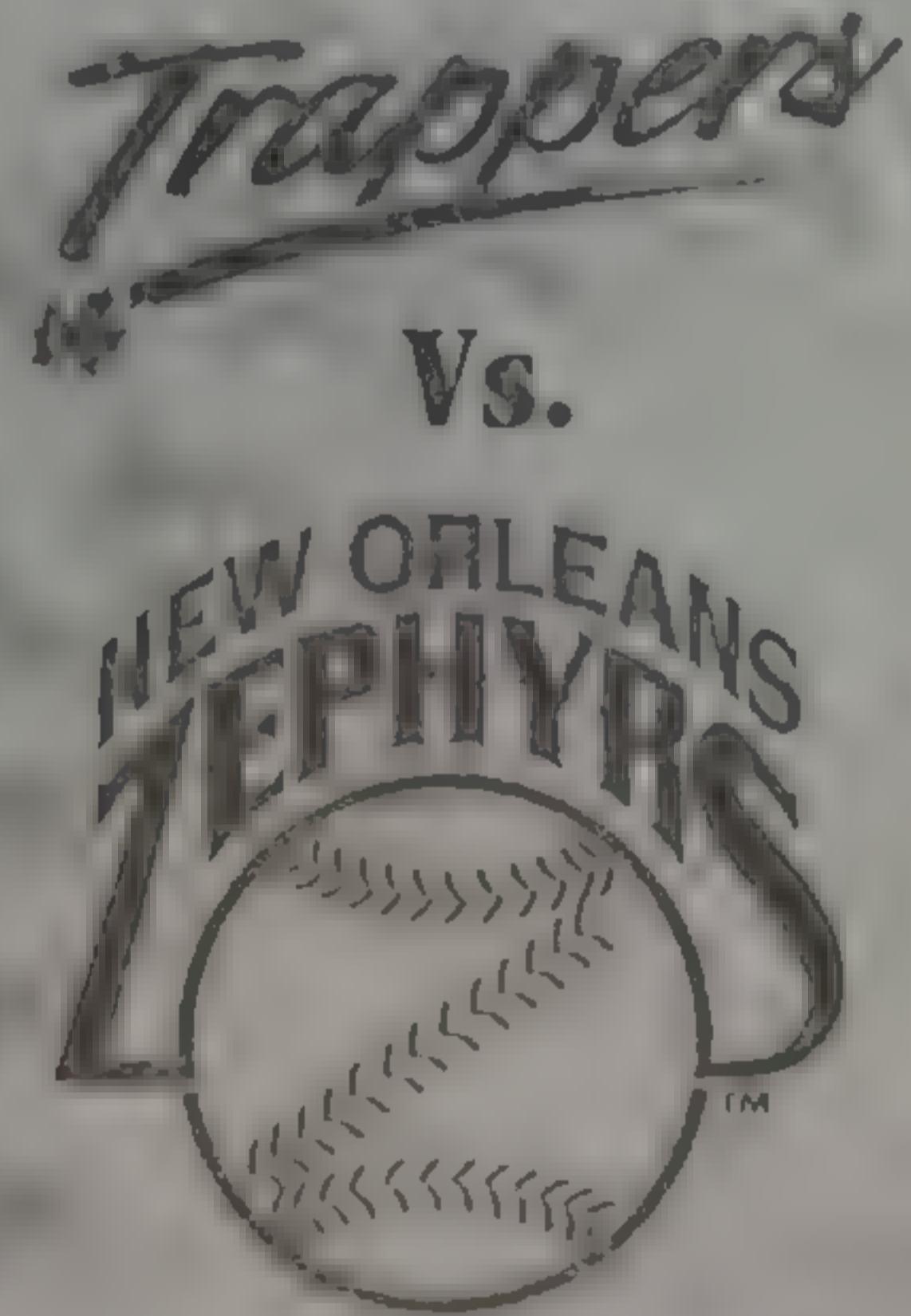
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Life on
the links

WHACK @%

By DAVID DICENZO

Weekend at tourneys

As a hacker, most of my rounds of golf are brutal joint efforts with buddies. Rarely do I get the opportunity to play in a tournament. The last couple of summers, however, I've been fortunate enough to get an invite to a little event put on by the Edmonton Trappers. (If only I could smack the golf ball remotely as well as the Trap hitters are tattooing the baseball this season...)

I have to admit, I've been pleasantly surprised by my performance in the tourney my last two times out. My inability to break 90 has become a rather infuriating problem for me these days, but in last year's Trapper event, I manufactured a solid 87 to win the blue jacket for best net score with handicap—unfortunately, my victory was a bit tarnished as the golfer with the actual low tally was booted from the podium on a technicality. I actually did even better this last time out, recording an 88 at the terrifying Goose Hummock (a much harder course than Ironhead in

2001), which included two fat sevens in the last four holes. Man, I'm clutch.

I really don't understand why I can post decent numbers in a more pressure-packed (albeit friendly) environment. Maybe I'm cut out for the tournament format—who knows? Maybe I should try to compete in more of them because unless a few skins are on the line, playing with buddies doesn't bring out my competitive animal instincts (my girlfriend's loud father being a notable exception). Tournament golf requires a great deal of preparation and players, pro or amateur, go to incredible lengths to get the most from their game.

"I consider a couple of things," says local de Boer's instructor and part-time tourney player Glen Erickson. "First, am I familiar with the course? If yes, then I feel good about playing aggressively. If I haven't played the course, I'll play it once and see where I can get aggressive. But when you're playing an unfamiliar course, keep it in the middle of the fairway and the middle of the green."

That's bang-on. Though I had played the Goose a handful of times and knew where the trouble lay (i.e., everywhere), I followed Glen's advice and took a relatively conservative approach to keep the ball in play. The Goose isn't exceptionally long, so I was able to keep my driver in the bag most of the day. One of the two occasions I used it was a fade that stayed in the short grass, while the other was a straight pull that crossed not only my fairway, but also the one on the hole next to me. Moral of the story? The three-iron's your friend if you want to keep it safe and in the middle.

Of course, when you talk about separating the men from the boys in a tour-

nament (and because so many females are playing these days, the women from the girls, too), you need to look at the short game. Watch a PGA event on television and you'll quickly understand that everyone can strike the ball well. What all of them can't do so reliably is chip and putt. "You need to become familiar with the speed of the greens," says Erickson. "The better the field, the more important the play around the green is."

But tourney preparation can go much deeper than a plan on how to execute. When it comes to golf, the mind is the key muscle—and many players, Erickson included, consult psychologists to get the grey matter up to par before worrying about the greens. "It's tremendously beneficial," says Erickson. "It helps me simulate competitive situations. Nicklaus said he could envision things like ball flight and the trajectory of the shot he wanted to hit. He saw it all before and then pulled the trigger."

Erickson's mental masseur is a gentleman named Dustin T. Shannon-Brady, who's based at the Grail Institute in Sherwood Park. A former instructor at the University of Alberta, Shannon-Brady has numerous clients, many of whom are local golfers trying to get an edge to their game. In fact, the doctor has come up with an entire program dedicated to the game called Total Golf. His main premise is that mind and body have to be integrated in order to achieve success on the fairway. Reducing your anxiety is important.

And of course, setting goals is kinda crucial, too. "If you don't have a commitment to a process, you likely won't be consistent," says Shannon-Brady.

And really, shouldn't all of us golfers be committed? ☺

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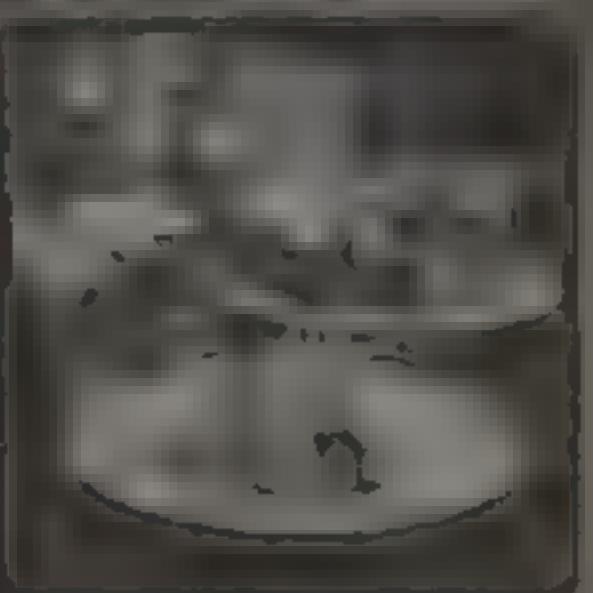
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Feeding the kitty

Making homemade pet food requires specialized knowledge

BY DAVID DICENZO

I vaguely remember a strange night years back when my friends and I parked in front of the tube to watch some late-night programming. A few of us were closet cooks so it wasn't exactly out of the ordinary that we decided on a show about food preparation. I won't pretend that we were all thinking clearly, but moments into the show we knew something weird was going on. The hosts were two decidedly effeminate dudes and the recipe they were preparing was disgustingly simplistic—a nasty-sounding batch of muffins, or something along that line. Between their lispy explanations of ingredients, the duo paid a lot of attention to the puppy at their side.

I was the first one to pipe up. "These guys are cooking for the dog!" I yelled. The boys all agreed and we shared a good laugh when Mike, a known eccentric from the first day I met him in grade five, proclaimed, "This is the greatest show on television." (My love of basketball and appreciation for the exquisite acting skills of Ken Howard means no program could ever replace *The White Shadow* in my affections, but hell yeah, a cooking

show featuring two gay guys and their dog was entertaining indeed.)

Unfortunately, I don't have a puppy of my own to cook for. I do, however, have the coolest cat in the world and the fact that he begs for food throughout the day makes him a good test subject. Vic (named after my old man, who, like the orange and white feline, was temperamental and preferred things his own way) is a celebrity of sorts among my Edmonton friends. I actually get inquiries—sincere ones, I think—about how he's doing. Everyone

cooking

knows that Vic loves his food, so I was interested in seeing how he'd react to some homemade grub.

Making your own pet food is a delicate proposition. Never, ever do you put processed food in a recipe, mainly because the salt content will be too high. You really have to be careful, but seeing as Kate, my better half, is doing a doctorate in animal nutrition, I thought she'd be a big help. She definitely was. When I asked for her two cents, she hopped on to all these scientific websites to get the skinny on what a cat's nutritional requirements are. She then picked a few recipes and we went at it. The one we tried was called Dr. Strombeck's Reef Diet (www.ameritech.net/users/critterz/crf_recipes.htm). It called for four ounces of lean beef (contains necessary tau-

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rine, calcium and phosphorus); half an ounce of clams, in juice; half a cup of cooked, long grain rice (mmm... fibre); two tablespoons of chicken fat; one and a half calcium carbonate tablets (about 600 mg); and small amounts of both a multivitamin and a B-complex vitamin.

All I had to do was throw the stuff in a blender and hit purée. We did augment the recipe a bit, leaving out the chicken fat and vitamins. (Nice, eh?) The mess in the blender had a sick-looking pink tone to it, kinda like something they make the contestants ingest on *Fear Factor*. "It's rude," said Kate.

Vic: short for victim?

But Vic's the judge and jury in this case, so we left the final verdict up to him. When we threw it in front of him, he took a couple of extra sniffs and eventually started lapping up the mixture. He did take an unexpected break and then lost interest, but after I sprinkled a few nuggets of his favourite dry food on top, he polished off the bowl. I kept a keen eye on him that evening, making sure we hadn't made the little guy sick, but he was his usual interesting self—cold, wet nose and all. He had the same meal in the morning and all was looking good. I had worried about using raw beef but Kate reminded me that if Vic was in the wild, he'd eat a mouse or bird whole. Good point.

Again, extra care is necessary if you decide to make your own pet food. If this is something you want to do on a regular basis, don't rely on the Internet for a recipe. An exact science this certainly is, so you may want to consult with someone in the know before you take a stab at it yourself. Who, you say? Well, a vet with a good nutrition background could be a candidate. So would a nutritional consultant at a pet food company.

Hmmm, getting advice on making your own pet food from a pet food business. I guess if they refuse to help, you could at least put in an order. ☺

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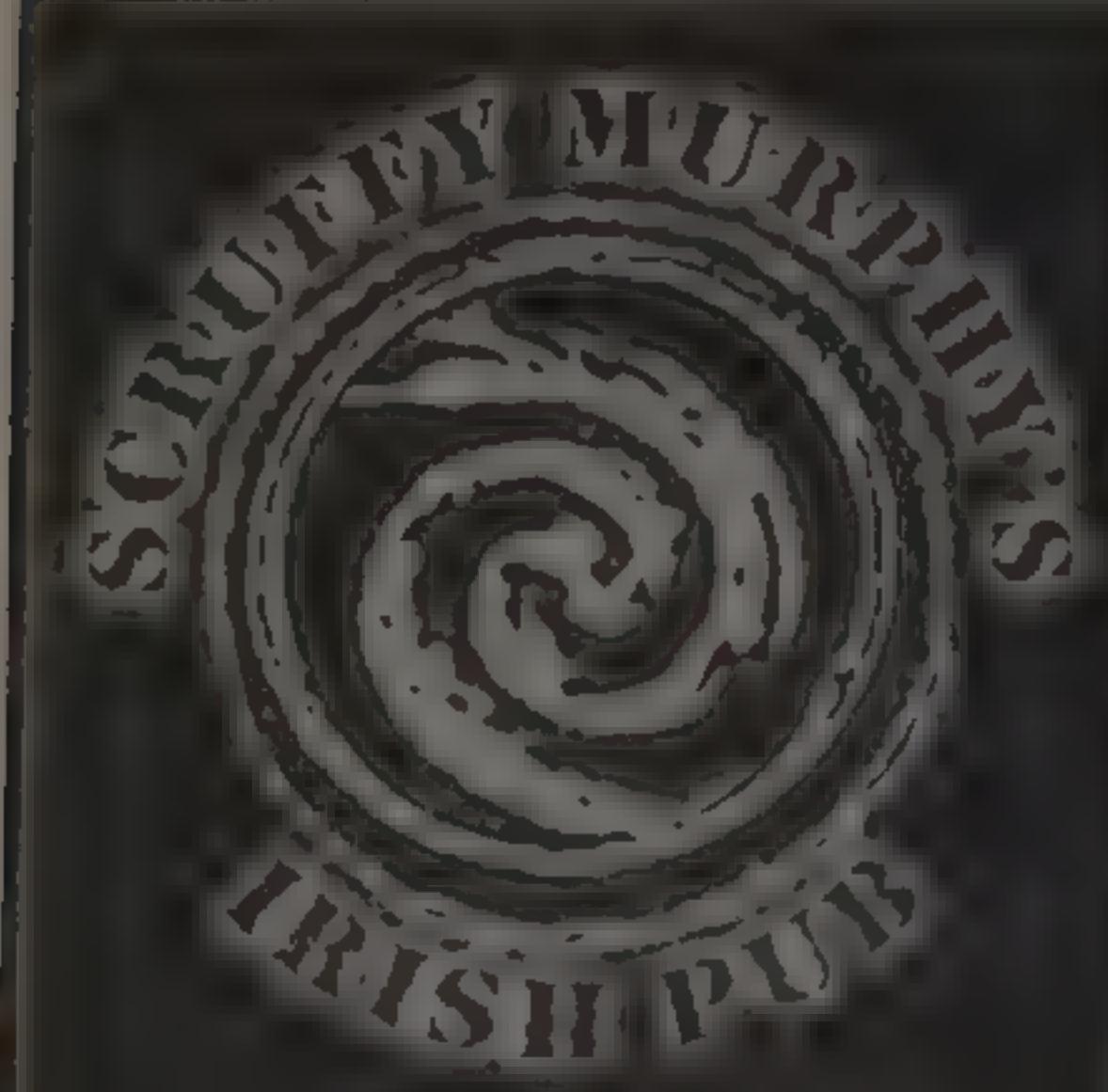
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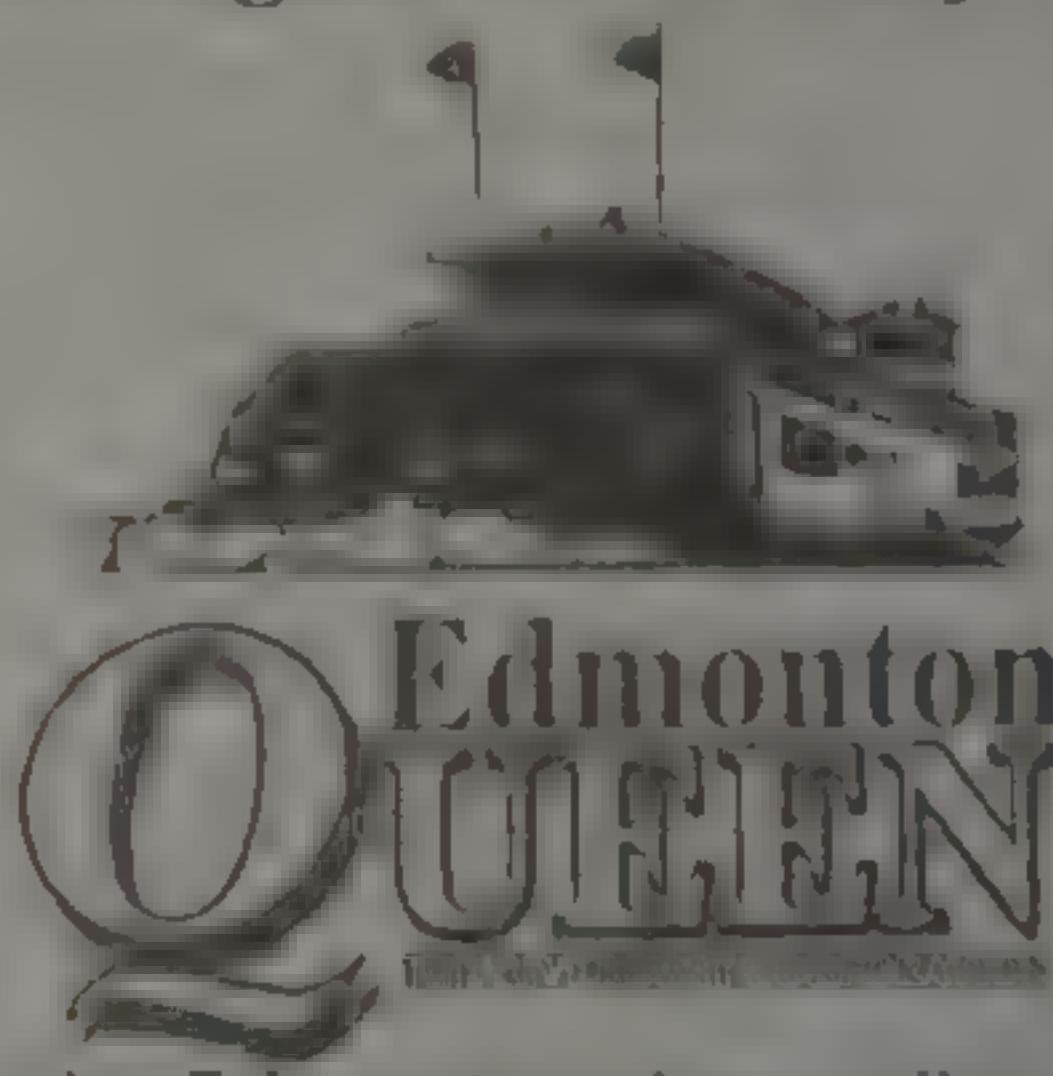
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DISHWEEKLY

Continued from previous page

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Country House (1040 Range Rd. 221, Ardrossan, AB, 432-2882) Country fresh foods for lunch, dinner or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$, dinner \$-\$ Non-smoking.

Temptationz Night Club (10045-109 St., 441-9944) Our kitchen open for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pasta and Caribbean cuisine via NJOT catering. \$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$

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CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$

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Marco Polo (8206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$

Shangri-La Restaurant (14927-117 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$

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The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$

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Jalpur (3005-66 St., 414-1600) A small establishment with great cuisine. \$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India. \$

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The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$-\$

FRENCH CUISINE

The Blue Pear (10643-123 St., 482-7128) Open Wed-Sat. The Blue Pear serves a French style five course prix-fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com Reservations are highly recommended. \$

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-win-

ning Edmonton institution without haute price. Non-smoking. \$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$-\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yanni himself. Smoking. \$

Symposium on Whyte (10439-82 Ave., 2nd floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$

Syntaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$

Yiannis Taverna Restaurant (10444-82 Ave., 431-0768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$

IRISH PUB

Celli's (10338 109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$

The Druid (11608 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$

O'Byrne's Irish Pub (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand made with care and pride. From our homemade fish 'n' chips to our meal famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. \$-\$

ITALIAN

Allegro Italian Kitchen (10011-109 St., 424-6644) Italy comes to Edmonton, with great atmosphere and even better food. \$

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. \$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Eastside Mario's (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$

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DISH WEEKLY

Continued from previous page

restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining; From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$\$

Italia Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food. \$\$

La Spiga (10133 125 St., 482-3100) In the heart of High Street. \$\$

The Old Spaghetti Factory (10133 125 St., 482-3100) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Piccolino Bistro (9112-142 St., 443-2110) Beautiful, uncomplicated Italian fare in an appealing environment. \$\$

Sicilian Pasta Kitchen (11239 Jasper Ave., 488-3838; 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$\$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. \$\$

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That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great bar, buche chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$\$

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Kyoto (10128-109 St., 420-1750; 8701-109 St., 414-6055) A varied selection of sushi & entrees. Try our ramen rooms. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$\$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$\$

KOREAN

Korean Bul-Go-Gi (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$\$

LATIN

Valparaiso Latin Canadian Club (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

LEBANESE

Parkallen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics! Reservations recommended. \$\$-\$

Sahara Sands (8120-101 St., 433-3337) Try the best of Lebanese and Mediterranean food. \$\$

MALAYSIAN

Tropika (6004 Calgary Trail S., 439-6699) Malaysian cuisine with eclectic style served for lunch & dinner. \$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food

Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

MONGOLIAN

The Mongolian Grill (10104-109 St., 420-0037) Fun, creative Mongolian barbecue. You select the meats and vegetables, we'll prepare them. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

PIZZA

Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-99 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

Park Lounge & Sports Bar (Franklin's Inn, 1616 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu. \$-\$

Porkallen Pizza (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$

Pharos Pizza (8708-109 St., 433-5205) World-famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye—it's our specialty. We also offer small dishes for individuals. Non-smoking. \$

PUBS

Billy Budd's Lounge (99 St. & Argyle Road, 436-0439) We offer an extensive food menu, 5 draft lines and a large selection of beer favorites. For entertainment we have 3 pool tables, darts, 7 VLT's and a big screen TV. Smoking and non-smoking. \$\$

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection, 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre, 3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt Scotch. Smoking in the lounge. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Martini's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

Nicholby's (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only Caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

Red Fox Pub (7230 Argyll Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Daily specials also offered. \$-\$

The Windsor Bar & Grill (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

Yaboo's Boneyard/ The Library (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

SEAFOOD

Lighthouse Cafe (10450-82 Ave., 431-0774) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. \$-\$

Thomas' Fisherman's Grotto (9624-76 Ave., 433-3880) Famous for their fish and chips, Thomas' is a great lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$

SPANISH

Le Tapa Restaurant & Tapas Bar (10523-99 Ave., 424-8272) The only Tapas bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in paella and sangria, 24 tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

STEAK AND SEAFOOD

Mirabelle's (9929-109 St., 429-3055) One block north of the Legislative Building, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes, lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass. \$-\$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood too. Smoking. \$\$

STEAKHOUSE

Hy's (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$

Yeoman's (10030-107 St., 423-1511) The Beefeater's steakhouse. Smoking in the lounge. \$\$-\$

TAPAS

Savoy (10401-82 Ave., 438-0373) Located in the heart of Old Strathcona this intimate lounge offers a beautifully simple dinner menu created by Brad and Cindy Lazarenko of Mise en Place Catering. It offers succulent dishes including an extensive tapas menu. Smoking. \$\$

THAI

BanThai (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

Thal Orchid Restaurant (4005 Gateway Blvd., 438-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$\$

UKRAINIAN

Pyrogy House (12510-118 Ave., 454-7880) Pyroges and cabbage rolls just like Baba used to make. Non-smoking. \$

VEGETARIAN

Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Tran Tran (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$\$

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Les it forward



The Bomboogie



With *Born Ready*, Les Tabernacles have spawned a kickass first CD

By PHIL DUPERRON

It took as long to create as a flesh and blood child, but *Born Ready*, Les Tabernacles' first offspring, is out and ready to give your ears a good beating. As with anything worthwhile (including babies), it didn't come without pain, but it's already got the band hot for their next recording experience.

"It took far too long," says Jailhouse Rob, the band's wild frontman. "We've been working on it for about eight months. It was kind of cool in some ways 'cause we got to go back and really redo some of the things on the record we felt were inadequate. It added a bit more time to develop the album better, I suppose. I think there's something to be said for doing an album in a shorter period of time, where you can just crank it out and not worry about everything else or thinking too much, because you don't have the time to think."

Les Tabernacles have been wowing crowds at home and abroad with their big underground rock sound for several years now. When the crowd's good and charged up, the band even shower them in frilly undergarments fired from their "panty cannon." But until now, all people had to remember them by once their concerts were

over was their throbbing eardrums. Now, with *Born Ready*, you can take them into your home and annoy your friends and family with loud, sweaty rock 'n' roll whenever it strikes your fancy.

While bands like Les Tabernacles make rock 'n' roll look easy—nothing but a laugh a minute—distilling your music onto a little plastic disc can be a numbing experience. "Everyone's freaked out about their first record, and we're certainly no exception," says Jailhouse.

"There were times when we were just terrified the album would be awful. I'm so fucking relieved to have this record done and out. I think there was a time where we felt really bogged down—it felt like we were never going to get it done and we were getting really discouraged.... It's been a really stressful time, but people like [engineer Scott Franchuk and Old Reliable's Shuyler Jansen] really helped us see that you have to just keep going. Keep chugging away and it'll get done and everything will get better. Shuyler said to me, 'Right now is the most difficult time for a band—ever.' Right before you're about to put out your first record is the most difficult time you can have."

Kickass, not half-ass

Working together through the good times as well as the rough ones brought the band—Jailhouse Rob, lead guitarist the Reverend Charles Theodore Butch, rhythm guitarist Johnny R. Soule, bassist Al Camino and drummer Denim D-Man—together as a unit. They found their

strengths (e.g., creating a blazing wall of guitars), as well as ways to make up for their weaknesses. The disc does a good job of capturing the raw live energy of the band, while adding some nice studio touches like keyboards and more harmonies. You can tell they're more than a little fired up by the experience and they're as excited as they are nervous about the record hitting the street.

"All of us," says Butch, "have played in enough half-assed bands at one point or another to finally figure out that in this band there's something fucking real. Something that counts, something that's going to make a fucking impact. I've said this a hundred times, but it doesn't

[REVIEW] **rock**

sound like a record that should be coming from an Edmonton band—and I still strongly feel like that."

Butch's comments aren't meant as a dig against Edmonton bands—in fact, Les Tabernacles think they're only one of many talented bands struggling to make do here, so distant from Canada's music industry centres, Vancouver and Toronto. But happily, Butch notes, many bands nowadays are coming from smaller cities, pointing out Victoria's Hot Hot Heat as an example, partly because of the buzz circulating around them and partly because they were nice enough to lend us their relatively quiet dressing room for this interview.

"They didn't rise above the scene in fucking Victoria, of all places,

because there was such a big scene there," says Butch. "They rose above it because they were fucking good, you know? I feel the same way. The fucking cream rises to the top. Shit floats to the top too, but so does the cream." Almost on cue, the band begins discussing just what mixture of cream and shit they fall into.

"There's so many bands in Edmonton right now coming out with amazing records," says Soule. "It's unbelievable. Bands in Edmonton right now are recording really good, solid albums."

"It's awesome," continues Jailhouse. "They're getting the word out that Edmonton has kickass bands. I think, in a way, there's a new breed of bands that are really making some impact nationally, not just within Edmonton. As that goes on, there's going to be another, younger generation of bands. They're young and they're hungry."

Motor doesn't run

While hunger for success is a fine companion for an up-and-coming band, it won't get your disc out, much less convince anyone to listen to it. Tired of doing everything on their own, Les Tabernacles tried to hook up with Motor Records for distribution, and as Soule says, "to help push us a little bit along the road, so we didn't have to do everything ourselves. It was starting to drive us crazy having to take care of everything ourselves."

Unfortunately, because the company was so new (*Born Ready* was to be its inaugural release), Motor

couldn't guarantee the distribution deal, leaving them with a disc ready to go and no one to press it. Luckily, a good friend at Vancouver's Teenage Rampage Records came through and was able to cut a deal with only a day's notice. It added some last-minute stress, but in the end the band thinks they're in good hands.

With many dissatisfied or maturing people turning away from what they see as increasingly sanitized and commercialized punk, underground rock is quickly becoming the sound to give folks their bad boy fix. "It's a good time for underground bands, because it's real and it's threatening, whereas all the latest punk rock has been so watered-down," says Jailhouse.

Of course, all the media hype about the current so-called rock revival means that anyone playing fast and loose rock will be compared to a handful of successful bands like the Hives and the Strokes. But Les Tabernacles are drawing their inspiration closer to the source. Bands like the New Bomb Turks, Gas Huffer and Mudhoney didn't reach meteoric heights on the charts, but they instilled a new generation of musicians with a desire to rock out in the underground.

"If those fucking bands came out now," says Butch, "they would fucking pulverize so many of these prissy bands that claim to be rock 'n' roll."

So, with the release of *Born Ready*, let the pulverization begin. **•**

Les Tabernacles CD release party
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MUSIC NOTES

all about the local scene

BY PHIL DUPERRON

Swift of gab**Ember Swift • With Naomi Sider and Ann Vriend • The Rev Cabaret**

• Thu, July 18 If your life's been lacking humour lately, find a circus and take in some laughs. Better yet, buy yourself a unicycle—Ember Swift guarantees giggles are included. And if neither option pans out, go see Swift perform from her new album *Stiltwalking*, which was inspired by the recent Australian social trend of circuses.

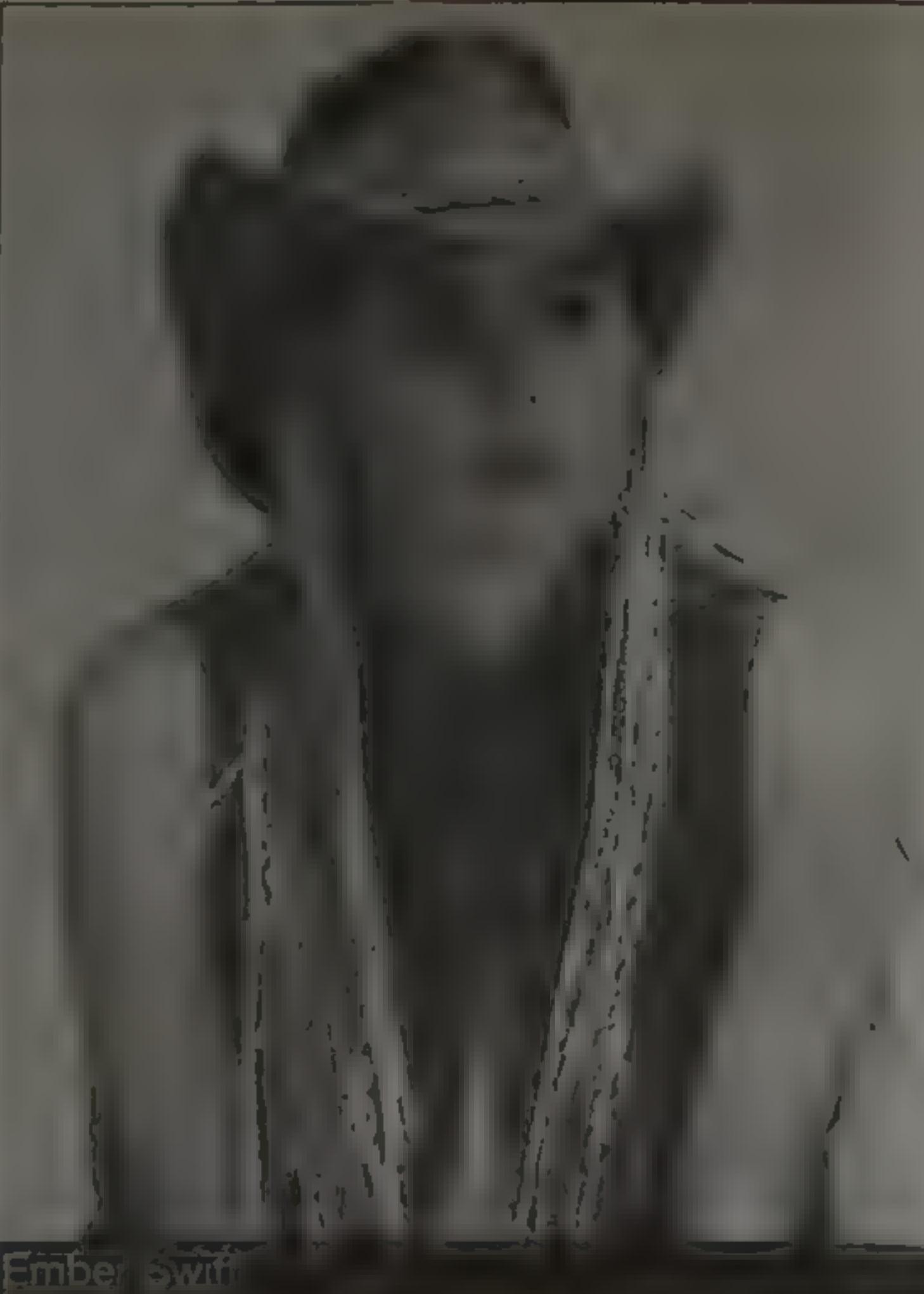
"Stiltwalking is a great metaphor for trying to find balance in life and trying to grow up and evolve, but also being down to earth," she says. "It's also about having fun. It's just that sometimes we work so hard we forget to have fun. They've used the circus as a means to gather people together and teach them body management and balance and how to laugh at themselves. It seems to be a really great method of learning how to laugh again." She says the band bought their own unicycle as soon as

they got back home.

Having a sense of humour about yourself is all very healthy, but a well-balanced life requires a good dose of hard work too. And so, besides working on *Stiltwalking* (her seventh album in nearly as many years), Swift has maintained a very busy, hands-on, DIY approach to her career—a rebellion, she says, against how commercial radio stations are owned by record companies who keep the airwaves filled with their products. "We occupy the underground and get played on community and college radio stations and we play live," she says. "You're never going to hear us on commercial radio unless commercial radio changes. So unless you see us live, you'll only hear of us."

Along with band member and business partner Lyndell Montgomery, Swift has succeeded with her own record label. "Few'll Ignite Sound is kinda built on the idea that you can do your art yourself," she explains. "Not enough artists know how to manage their own careers. They don't have the resources or the instruction and they can be very overwhelmed. What I've learned after doing it this many years, it's like a mountain that you can't scale, but if you break it down into small hills, you can walk over all of them in time.

"We're not going to sign any other artists because then we won't own anybody else's art," Swift continues, clarifying the difference between



Ember Swift

her record label and the bigger commercial labels. "We're not interested in creatively controlling anybody else's lives or careers."

Although hers is the only band on the label, Swift does make it available as a resource centre for other musicians. Swift believes part of her job is to help other artists, so she maintains an open database providing information on venues and promotional outlets anywhere in the world. The next step is to put the database online and increase its accessibility. "I think information should be free," Swift says. "It's experience that gets you good at things, not resources."

Her enormous network of assistants, both staffers and volunteers, is responsible to a large degree for Swift's success. "I know some [artists] who don't have a business partner and who don't have a volunteer network and do it alone, and that's crazy!" Swift says. "It's a myth that independent artists do it all by themselves. I was doing it for a while until I realized it was crazy. That was the biggest step of my life, to say, 'I can't do this alone. I need some help.'" —JENNY FENIAK

Alt or nothing

Dustkickers • With the Sadies • The Rev Cabaret • Fri, July 19 When bass player Mike Berezowsky started the Dustkickers about a year ago, he had no delusions of grandeur. He just wanted to get some folks together to play some "old-style country music." Something simple, because the world of country music has become so bizarre these days—modern commercial country is just hick disco, while the same tired old covers are played in watering holes across the nation. Then there's alt-country. But what does that thorny term mean these days?

"Johnny Cash is considered alt-country—that blew my mind," says Berezowsky. So the band is going for a new approach by playing something as old as the hills. They still play a mix of covers and originals, but stay away from the standards. They prefer pulling out more obscure artists like Red Sovine and Merle Haggard. They even play a country version of Iron Maiden's "Run to the Hills" but Berezowsky says it's becoming too popular. "It's a case of the song becoming bigger than the band. We've got to do something about it."

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REV 10030-102 St., 423-7820. THU 18: Ember Swift, Ann Vriend, Turning the Page. FRI 19: The Sadies, Aaron Booth, Dustkickers. SAT 20: Les Tabernacles (CD release party), Raygun Cowboys, The Vertical Struts. TUE 23: Sleepy Labeef, Rowdymen, Krazy 8's. THU 25: Sarah Slean, The Dean Lonsdale Trio. FRI 26: Nashville Pussy, Bionic, The Dudes. TUE 30: Shikasta, Cripple Creek Fairies, The Open Wounds.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL
7704-104 St., 432-4611. • Every THU (9pm): Open mic night with Leona. FRI 19-SAT 20: Acoustaholics.

THE BLACK DOG FREEHOUSE
10425 Whyte Ave., 439-1082. • Every SAT (3-6pm): Hair of the Dog. No cover.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 18-SAT 20: Harpdog Brown and the Bloodhounds. SUN 21: House Party Blues Band. MON 22-SAT 27: Sherman Doucette.

BO'DIDDLEY'S PUB AND GRILL
101 Millwoods Town Centre, 440-

3205. SAT 20: (4pm): Saturday Fiesta: Featuring bands, pig roast. Recollection Blues Band. Proceeds go to Youth Emergency Shelter.

CAPITOL HILL PUB Blues at the Hill, 14203 Stony Plain Rd., 464-3063. FRI 19-SAT 20: Charlotte Wiebe.

**CLIFF CLAYVINS RESTAURANT
And PUB** 9710-105 St., 424-1614. • Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.

THE DRUID 11606 Jasper Ave., 454-9928. WED 24 (9pm): Ann Vriend. No cover.

DUSTERS 6402-118 Ave., 474-5554. • Every THU: Open stage w/ Keep Six.

FILTHY McNASTY'S PUBLIC HOUSE 10511-82 Ave., 432-5224. • Every SUN: Open stage hosted by Mike Caton. • Every MON: Metal Mondays hosted by the Bear's Yukon Jack. • Every WED: Boogie Nites. THU 18: Whitey Houston and the Skinny. THU 25: Darksand.

GRINDER STEAKHOUSE AND BAR 10957-124 St., 453-1709. FRI 19-SAT 20 (9:30pm): Juke Joint. No cover.

L.B.'S COUNTRY PUB 23 Akins Dr., St. Albert, 460-9100. FRI 19-SAT 20: Spy vs. Spy. FRI 26-SAT 27: DJ Big Spin Productions.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. • Every WED and THU (9-11pm): Latin dance lessons. • Every weekend: Live Latin music. FRI 19-SAT 20: America Rosa.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. • Every SUN (9:30pm): Open stage hosted by Joe Bird. • Every MON: Industry night with music by The Suchy Sisters.

O'MALLEY'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. • Every TUE (8-11pm): Open stage.

ROSEBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. • Every SUN: Sunday night jam with host Mike

McDonald.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. • Every MON (9:30pm): Open stage hosted by Chris Wynters. • Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-7468. • Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 St., 421-1326. • Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. • Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All ages event, kids welcome. No cover.

• Every SUN (8pm): Match This! - The Comedy Game Show. THU 18 (9:30pm): Undertakin' Daddies (country). \$4 cover. FRI 19 (10pm): The Northern Pikes (pop/rock). \$8 cover. SAT 20 (10pm): The Big Breakfast Boogie Band. \$8 cover. SUN 21 (10pm): Sunday Night Live: My Huge Ass, Punchline Scramble, DJ Dudeman \$6 cover. MON 22-TUES 23 (9:30pm): Groovebug (funk, 8-piece). No cover. WED 24 (9:30pm): The Brothers Cosmoline (folk/roots), Swamperella (Cajun). \$4 cover. THU 25 (9:30pm): Touchtone Gurus (alt rock). \$4 cover. FRI 26 (10pm): King Muskafa (CD release party). \$6 cover. SAT 27 (3pm): JFK and the Conspirators, rwp, Barrymores, Greg Milka Crowe (ska). All ages show. Free. (9:30pm) late show: Peg City Skank Tour 2002: JFK and the Conspirators, rwp, Barrymores, Greg Milka Crowe (ska). \$6 late show. SUN 28 (10pm): Sunday Night Live: Rotting Fruit, Punchline Scramble, DJ Dudeman. \$6 cover. MON 29-WED 31 (9:30pm): Alex Murdoch and the Polyphonics. No cover. WED 31: The Edmonton FolkFest Presents: (8pm): Dan Bern. TIX \$12 adv., \$15 @ door. (11pm):

SEE PAGE 43

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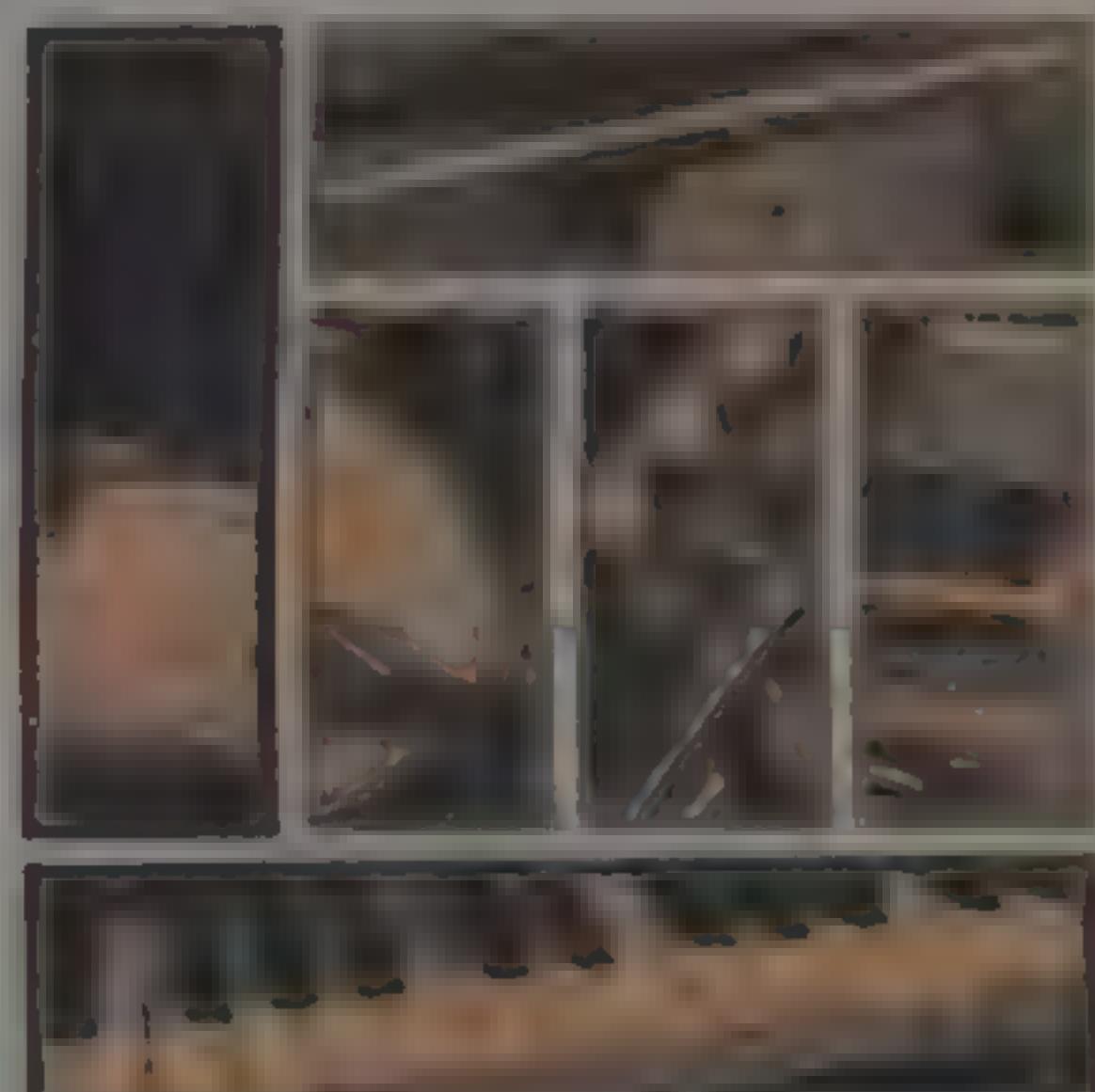
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INTRODUCTION

With live music apparently coming back into vogue in this city, more and more bands seem to be emerging from their basements, garages, living rooms and rehearsal spaces to vie for your attention.

That struggle doesn't end with finding a place to play, however. The farther a musician wants to go in this industry, the more help they need on their way. You need a place to record a demo, a place to duplicate it, places to get gear, even legal help to look after your business affairs. As well, people need to know who you are long before you can even expect to attract a crowd. There's a reason why musicians will always tell you to think about pursuing another line of work before you try making a living in this business. Nobody ever listens, though, and thank goodness for that.

Here at *Vue Weekly*, we try our best in every issue to give local artists a soapbox on which to stand and let the world know what they're up to. At the same time, we can't give everyone the attention they may deserve, so a few months ago we started kicking around the idea of providing a comprehensive resource that would be useful to everyone in this business—clubs, bands, businesses, and music fans. And here you have it—our first annual **Edmonton Musicians Directory**.

Over the last month, we asked bands, venues and businesses to submit their information to be listed here, free of charge, and many of them did, while we filled in the blanks to the best of our abilities and as deadlines permitted. The volume of submissions, not to mention the diversity, is a testament to how much our local scene rocks, so please get out there and keep it vibrant. Keep this guide handy all year long, because you never know when you might need it. And if you're not in here this time, there's always next year. —DAVE JOHNSTON

ROCK/POP

XIIth House (12th House)

rock/alternative • XIIth House has been involved in the independent music scene since 1993. Since then the band has released two albums; their most recent studio effort, *The Ghetto Recordings*, a four-song EP, was released in the summer of 2001. • **Contact:** Mike McGie, (780) 916-1340, xiithhouse@canada.com • **Website:** www.xiithhouse.com

Antidote

rock/blues • Guitar-driven rock band, with country, jazz and blues influences. • **Contact:** Justin Litun (780) 462-6838, justin_litun@hotmail.com • **Website:** www.antidote.musicpage.com

Aura

rock/pop/cover • Aura is Edmonton's top variety dance band, from pop/rock to big band swing, classic R&B to country, disco to old-time. References are available on request, and a good time is guaranteed for all. • **Contact:** Banks Associated Music Ltd. (Ida Banks), (780) 424-0441

The Ball & Chain Blues Review

blues/roots/rock • It's all about Hound Dog Taylor covers. • **Contact:** Ted (780) 413-9692

Bob Cook & the Unherd-of!

rock/folk/world • Bob Cook is a singer-songwriter who has written over 300 songs and recorded six albums. With the Unherd-of!, Bob & Co. make some happy jam out of these fun and bumpin' and/or slow and soulful songs. • **Contact:** Bob Cook, (780) 423-2199, info@bobcook.ca

Broken Nose

rock/metal • Hard-like-rock, heavy-like-metal. This is how Broken Nose describes their "in yer face like a car chase" sound. An originally heavy sound; equidistant poles rebellious and irreverent, yet anthemic, hook-driven. • **Contact:** Al, Mike (780) 433-6669, Ryan (780) 435-4429, booking@brokennose.net • **Website:** www.brokennose.net

Gary Cable

pop/rock/blues/country • Experienced pianist and keyboard player and vocalist available for recording sessions and record production/co-production and soundtrack/video synchronization projects. • **Contact:** Gary Cable, (780) 417-2000

Cerveja

rock/alternative • Cerveja is a three-piece band who love to rock. The band is just under a year old but have made an impact wherever they play. Please check out a more detailed biography at www.newmusiccanada.ca and then take the time to check out three of our original songs. • **Contact:** Dave or Phil, (780) 444-9066, uncled@telusplanet.net

Choke

rock/punk • Nuskool hardcore from the Canadian prairies. • **Contact:** (780) 426-2502 • **Website:** www.smallmanrecords.com

Coldspot

rock/alternative • Spacy alternative rock with funky undertones. • **Contact:** Floyd Cole at Homestead Records (780) 453-1150, evenings (780) 482-0959, cole@powersurfr.com

Darksand

rock/hard • Powerful and elegant hard rock, with the riffage of heavy metal combined with the melody of folk rock. • **Contact:** Kevin, (780) 722-8159, keving15@hotmail.com

Darkson Tribe

pop/hip-hop • A collective of MCs, DJs, vocalists, producers and b-boys who personify what hip hop is all about with a strong back-to-basics approach toward production and performance. • **Contact:** (780) 457-0086, (780) 721-8088, tribaleadaz@darksontribe.com • **Website:** www.darksontribe.com

Deadbeat Dads

rock/punk • A four-piece punk rock 'n' roll outfit. • **Contact:** Slim, (780) 991-0201

VUEWEEKLY

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The Dress

rock • Swagging fucking rock 'n' roll. You have probably fucked a member of the Dress. Influences: Bowie, Suede, Jagger, Velvets, T-Rex. • **Contact:** Nicky Nox, (780) 424-2775, wearethedress@hotmail.com

Drive By Punch

rock/punk • Three guitars, pop punk rock, what more can you say? • **Contact:** Sean, (780) 986-3494

Fifth Season

rock • Emotional and powerful rock music. New album *Patiently Waiting* in stores now. • **Contact:** Dan Jacobs, djacobs@fifthseasonmusic.com • **Website:** www.fifthseasonmusic.com

Fractal Pattern

rock/experimental • Fractal Pattern was born in March of 2000 when Dallas Thompson (drums) and Hank Vanderbyl (bass) originally got together to

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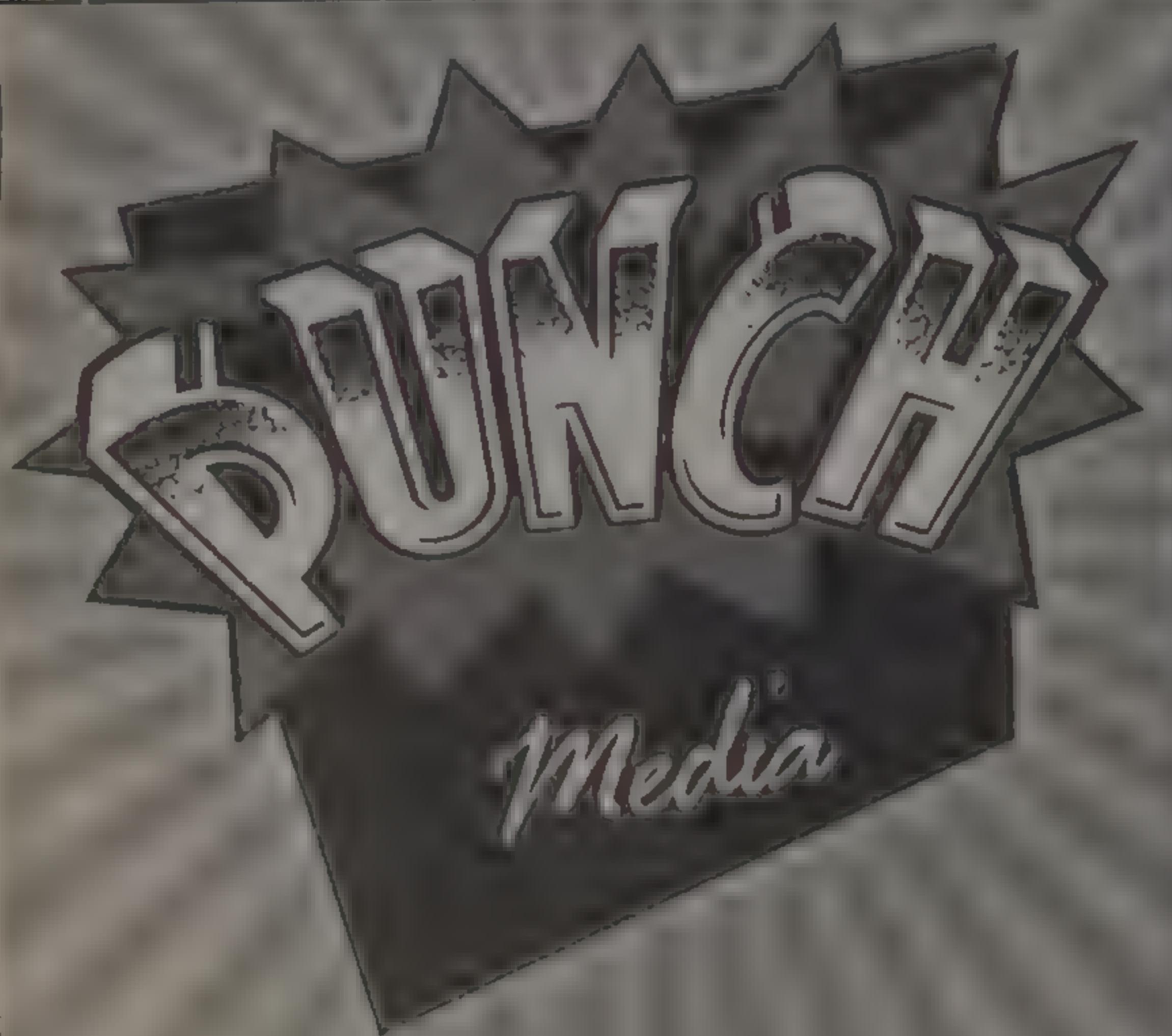
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ROCK/POP

Musicians

Continued from page 25

write material to play in a "full" band. Without the benefit of guitar or vocals, the emphasis is now on solid songwriting, with intricately syncopated rhythms and melodies as the focal point. Drawing influence from a wide spectrum of genres, their sound is not easily categorized, but the most obvious roots are in punk and indie-rock. • **Contact:** Dallas Thompson, (780) 437-9041, dallas@ualberta.ca

The Franklins

rock/punk • Raw rock 'n' roll presented at maximum velocity. • **Contact:** Kenny or Jonny, (780) 430-6516, frankifun@hotmail.com • **Website:** thefranklins.cjb.net

Genie

pop/R&B/soul • Female modern R&B duo performing live with backing instrumental tracks and live backup singers. Hot and energetic stage presence. Performs originals and covers tunes including songs from Destiny's Child, Ashanti, Mary J. Blige, Usher, etc. Also mixes reggae beats with R&B lyrics in live performances. Just recorded our first single "Let It Flow." • **Contact:** Don Joyce, (780) 489-7462, info@geniegirls.com • **Website:** www.geniegirls.com

G.I. Jill

rock/punk/metal • Fierce and in-your-face alt-metal combo with cherries on top. Emotionally-driven lyrics, followed by intense riffs and crazy-ass drumming, G.I. Jill's songs twist from heavy and intense to melodic and sorrowful. • **Contact:** (780) 718-9764, unachick_00@hotmail.com • **Website:** www.reelldr.com/gijill

Good Morning Winston

rock/alternative • Folk music with a metal edge. • **Contact:** Mike Schuh, goodmorningwinston@hotmail.com • **Website:** www.goodmorningwinston.com

The HeartBroken

rock/pop • The HeartBroken are true to their Ramones influences like the Mr. T

Experience, Green Day, Jawbreaker, Screeching Weasel and the Alkaline Trio. Rob and Jason founded the group six years ago and have been performing with drummer Damen (Les Tabernacles) for three. This summer, Eric (Woodabeen) and Jay (the Kasuals) have been inducted to round out the band with a sweet vocal sound and a wall of guitar. • **Contact:** Jason, (780) 982-8273

The Hi-Phoniqs

pop/R&B/soul/hip hop • R&B soul music with hip hop roots. • **Contact:** (780) 991-3104, rockstars@hi-phoniqs.com • **Website:** www.hi-phoniqs.com

The Homewreckers

rock/punk • Four trash-takin' chicks. • **Contact:** Adrianna (780) 907-2855, Madeline (780) 488-5568, the_home-wreckers@hotmail.com

Indian Police

rock/metal • New album *Three Ring Circus* now available. • **Contact:** indian_police@hotmail.com • **Website:** www.geocities.com/indianpoliceca

In Harm's Way

rock/emo • Rippin' through an assault of hard-edged, post-punk, power-pop gems is what they do best and they are looking to bring it to a stage near you. • **Contact:** info@hotspurrecords.com • **Website:** edmontonemo.cjb.net

In Transit

rock/cover/tribute • A classic rock band that also plays blues and country. Four of the six players work for the City of Red Deer Transit Dept. Fronted by Laura Clark (whose single "That Crazy Ride" made the European charts in '99). Located in Red Deer with mobile sound and lights. • **Contact:** Wayne and Laura, (403) 318-4433/(403) 346-0924, window@telus.net

Jerry Jerry and the Sons of Rhythm Orchestra

rock • Loungecore rockabilly with a Canadian slant for drinkin', dancin' and livin'. • **Contact:** Sherry, (780) 455-6793

The Johnsons

rock/punk • Skate punk for the brave. •

Contact: hardcoremenos@hotmail.com • **Website:** www.ihatethejohnsons.com

Just Once

rock/emo • A four-piece band composed of three guys from St. Albert and one from Calgary. We are an alternative emo/pop-punk band who have been playing for three years now. Three demos already recorded with a fourth in the works right now. • **Contact:** just_once@hotmail.com (that's two underscores) • **Website:** www.justonce.cjb.net

King Ring Nancy

rock/metal • Five-piece band that plays ultra-modern hard rock. • **Contact:** Pete Mead, (780) 474-1733, pete-mead@telusplanet.net or Steve Roxx (Artist Management), (780) 440-2197, management@krmusic.com • **Website:** www.krmusic.com

The Krazy 8's

rock/rockabilly • Authentic rockabilly with gutbucket bass. • **Contact:** Paul Balanchuk, (780) 908-7267

The Last Deal

rock • We got our inspiration from the early '80s punk rock/hardcore scene, '70s dub/reggae and Iron Maiden. All was well until a recent illness put us out of commission for the better part of a year. Needless to say, we are looking forward to returning to the scene soon. We're hoping for a full recovery by January of next year. • **Contact:** (780) 429-6143, thelastdeal@mailman.com



0147, lureinfo@shaw.ca • **Website:** www.luregroove.com

Mad Bomber Society

rock/world/ska • Mad Bomber Society are a seven-piece ska band with a heavy, danceable sound influenced by traditional Jamaican ska, the attitude of the British 2-Tone movement, with touches of '60s groove, surf and rockabilly. • **Contact:** Rich Bomber, (780) 429-1476, ishmael@madbombersociety.com • **Website:** www.madbombersociety.com

Mammoth

rock/hard • Hardcore rock 'n' roll that takes no prisoners. • **Contact:** Troy Turchanski, (780) 413-

0147, lureinfo@shaw.ca • **Website:** www.mammothinc.com

Mollys Reach

rock/pop • Dysfunctional pop band avec les guitars. • **Contact:** Lyle, (780) 405-FORT

Alex Murdoch

rock/pop • West Coast Music Award nominee, five-piece band, originals and covers '60s, '70s, '80s, full-length album, very well-suited to a wide taste in music. Good dance tunes and "sit back and enjoy" music. Plenty of experience. Played with many big

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ROCK/POP

Musicians

Continued from page 27

acts. • **Contact:** Alex Murdoch, (780) 432-4425, alexinfo@amurdoch.com • **Website:** www.amurdoch.com

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rock/punk • Hard-edged intelligent punk rock. • **Contact:** nevertheless_music@hotmail.com

Nothing At All
rock/punk • Female-fronted emo-core for the people. • **Contact:** (780) 453-1161

Our Mercury
rock/punk • Evolved emo-core. • **Contact:** Ben, (780) 438-9086

Painting Daisies
rock/folk/pop • ARIA Award-winning band, with an upfront sound that is firmly rooted in the blues, and able to go into places unknown. This is not a group of pop princesses; they know how to haul their own gear and how to play it. • **Contact:** Bristol Agency, (780) 482-2552, painting_daisies@lycos.com • **Website:** www.paintingdaisies.com

Phork
rock/metal • Phork's music is described as intense, infectious and chaotic. They have an unquestionable passion for music, for the release you feel is booming drums, screeching feedback and gut-born screams and the headspace created by moments of

stillness. • **Contact:** Justin Lee Hill, (780) 472-8305 or Joel Pelletier, (780) 436-8865, bookings@phork1.com • **Website:** www.phork1.com

The Politburo
rock/experimental • Ethereal shoegazer music in the British vein. • **Contact:** Matt Pahl, (780) 488-4589

Pressure Point
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PumpkinHead
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Raygun Cowboys
rock/psychobilly • Slappin' doghouse bass, heavy beats and rockin' guitar licks. • **Contact:** Emjae Phoenix, emjae@emjae.com or rayguncowboys@yahoo.com

Roger
rock/pop • Roger is a four-piece original pop/rock outfit. Roger doesn't have a DJ or any seven-string guitars. They do have great songs that you might find yourself humming all the time. Roger is currently finishing up their anticipated debut album with producer/engineer Barry Allen. No one in Roger is named Roger. • **Contact:** Doug Organ (780) 619-NOTE, doug_organ@hotmail.com

Rotting Fruit
rock/pop/cover • Funky, dance disco band, covers. • **Contact:** Tim Cotton, (780) 619-1574

Rubber Soul
rock/cover/tribute • Canada's finest Beatles tribute act. • **Contact:** Greg Gazin, (780) 424-1881

The Sam Hill Band
rock/covers • Consisting of Larry Michaels and Pam Walls, the Sam Hill Band have many combined years of performing experience with a vocal/music range from Acuff to ZZ Top and Patsy Cline to Pearl Jam. Currently are available for some dates in 2002 and booking 2003 for pubs, cabarets, conventions, weddings, rodeos, festivals, stage shows, etc. • **Contact:** Larry Michaels, (780) 475-9942, Larry-Michaels@shaw.ca or Samhill@shaw.ca • **Website:** www.samhill.cjb.net

Seventy Sunshine Divine
rock/alternative • Alternative hard rock that trips out and breathes. • **Website:** www.70sd.com

The Skinny
rock • Four-piece rock 'n' roll with girls, except for the drummer. • **Contact:** (780) 471-2292

This Civil Twilight
rock • Four-piece math rock. • **Contact:** Steve Derpack, (780) 492-2048

Some Assembly Required
rock/cover • A danceable mix of blues, boogie and classic rock. •

Contact: Phil Wilson-Birks, (780) 458-2175 or (780) 970-1557, pwilsonb@shaw.ca

Soul Sacrifice
rock/cover/tribute • Acclaimed live tribute to the music of Latin blues guitarist Carlos Santana, featuring several of Edmonton's most talented and diverse musicians. • **Contact:** Ramparts Entertainment, (780) 426-5961, kirby.ramparts@shaw.ca

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The Stone Merchants
rock/roots • Acoustic and electric folk rock fusion with jazz, blues and world influences. • **Contact:** John Armstrong (780) 433-9675, john@brassmonkeyproductions.com

the.stars.wept.
rock/emo • File under hardcore. • **Contact:** the_stars_wept@hotmail.com • **Website:** www.the.stars.wept.likefire.com

Tim Balash and the Chrome Magpies

rock • Roots rock with a twist. • **Contact:** Tim Balash, (780) 434-1802

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rock/punk • Tough-as-nails punk rock. • **Contact:** wnheroes@hotmail.com • **Website:** www.longshotmusic/wnh

Whiskey Bent
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WrekDefy
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FOLK

MusicianS

Continued from page 28

BILL Bourne

folk/roots • Juno Award-winning folk musician with a diverse repertoire. Other projects include Boume & MacLeod and Tri-Continental. • **Contact:** Hugo Rampen (Amok & Rampen Artist Agency), (519) 787-1100, amok@sntex.net • **Website:** www.billboume.com

Captain Tractor

folk/pop/rock • Upbeat Celtic punk theatrical gunslingers who guarantee everyone a good time. • **Contact:** Rob Pattee, S.L. Feldman & Associates, (604) 734-5945, info@captaintractor.com • **Website:** www.captaintractor.com

Maria Dunn

Maria Dunn
folk/Celtic • Juno-nominated
singer/songwriter who knows how to
tell a good story, bringing characters
to life with original music that pays
tribute to her Celtic roots and Canadi-
an upbringing. • **Contact:**
distantwhisper@mariadunn.com •
Website: www.mariadunn.com

Joel Kroeker

folk/rock • A well-seasoned performer/singer/multi-instrumentalist, Joel Kroeker is now being widely recognized in Canada as a strikingly original alternative-styled musician and songwriter.

• **Contact:** Dancing Monk Productions, (604) 534-4851, joek@joelkroeker.com •

Website: www.joelkroeker.com

Dennis Lakusta

folk • A gifted songwriter and humourist who is a true Canadian gypsy. Latest album is *Suusa's Room*. • **Contact:** dlakusta@ecn.ab.ca • **Website:** www.ecn.ab.ca/dlakusta

Lloyd Litke

folk/pop • Guitarist and singer. A child's heart beats in this cynic's chest (and Lloyd refuses to give it back!). His original songs come from main street, left field and your own dark closet. •

Contact: Lloyd Litke, (780) 468-9686, lloydslitke@hotmail.com

Terry Morrison

folk • Warm, intelligent original songs performed with compassion and strength. • **Contact:** tmorrisn@ecn.ab.ca • **Web-site:** www.yellowpencil.com/terry

Lester Quitzau

roots/folk/blues • Whether he's coaxing languid, hypnotic sounds from his slide guitar in an intimate solo concert, or improvising freely with musical partners like Bill Bourne and Madagascar Slim or his latest band, The Lester Quitzau Very Electric Trio, a hard-won honesty underscores every note. • **Contact:** Hugo Rampen (Amok & Rampen Artist Agency), (519) 787-1100, amok@sntex.net • **Website:** www.lesterq.com

Guy Smith

folk • Guy Smith can usually be seen at rallies, demonstrations and on picket lines performing original songs of struggle and resistance. The occasional club date reveals the more sentimental side of Smith as he delves into his extensive original repertoire of songs about relation-

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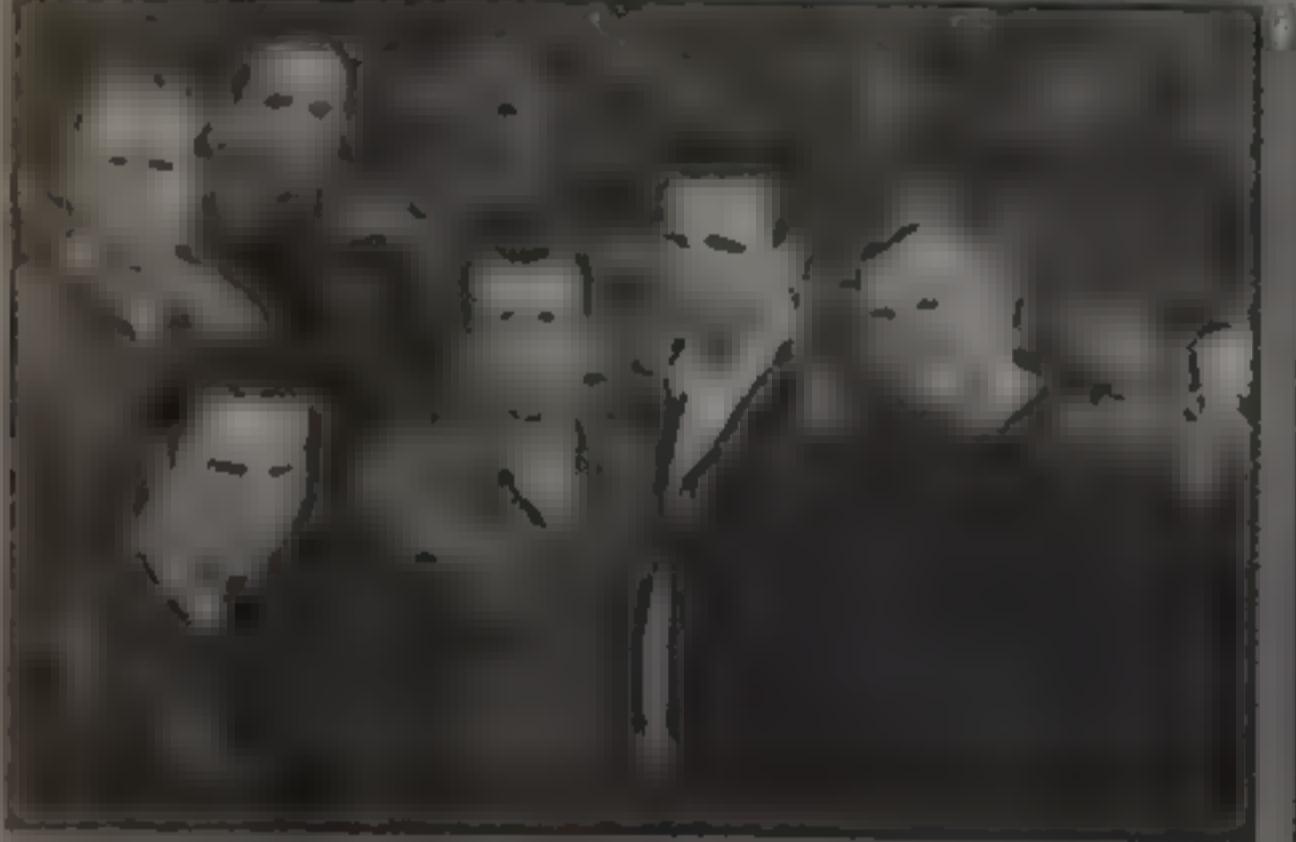


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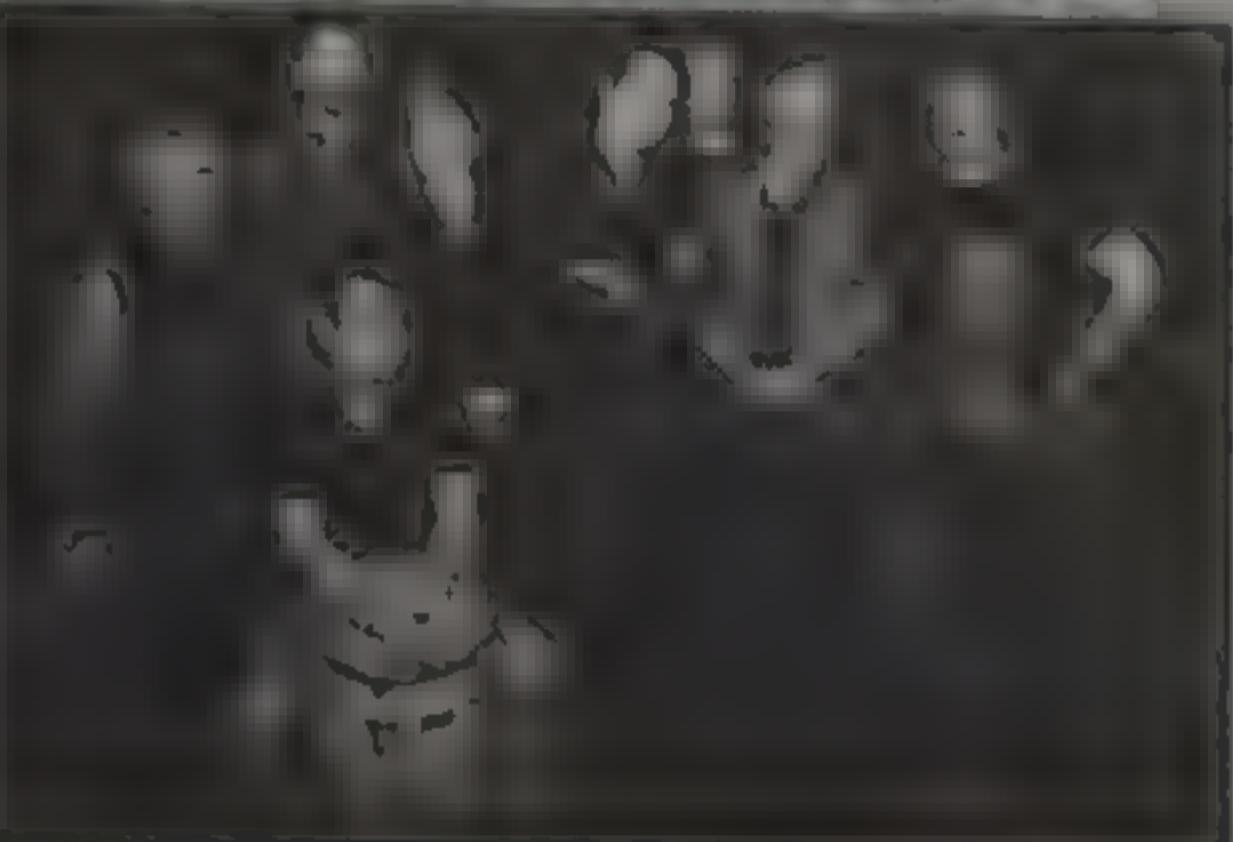
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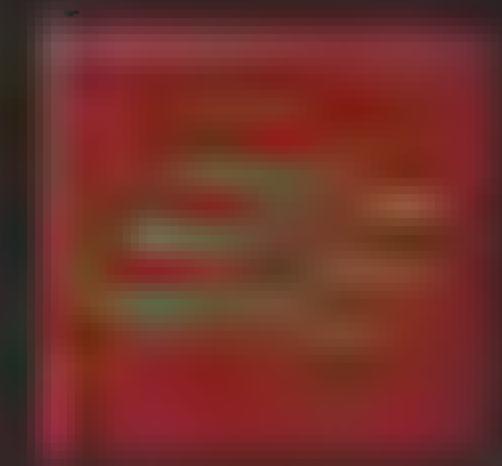
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FOLK

Musicians

Continued from page 30

...s and everyday life. As a compulsive communicator and agitator of options, Smith welcomes any opportunity for a gig. A debut CD is for release in early fall 2002. • **Contact:** (780) 436-5199, guys@tempo-smart.ab.ca

Tri Continental

roots/blues • With four Juno awards and 10 Juno nominations between them, Bill Bourne, Lester Mizrahi and Madagascar Slim are major players in the Canadian music scene. Sweet vocal harmonies and imaginative guitar playing are the hallmark of their music. • **Contact:** Hugo Amok (Amok & Rampen Artist Agency), (519) 787-1100, amok@seneca.net • **Website:** www.amokmusic.com/tri-continental.html

Kathleen Yearwood

folk/experimental • Kathleen plays structured experimentations around folk song themes, sometimes with a band (Cheval de Guerre, Valdy's Unborn Children), sometimes eerily on her own with electric guitar. She makes everyone uncomfortable one way or another—that's her special musical gift. •

Contact: K. Yearwood (780) 636-3741, voiceoftheturtle@angelfire.com

COUNTRY

Clayton Bellamy Band

country/rock • Brash, gutsy dynamic songwriters and performers with roots in classic country, '70s southern rock and roots music. • **Contact:** (403) 816-1419 • www.claytonbellamyband.com

Kevin Cook

country/roots • This 21st-century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative

songwriting style. His latest release *Trouble Light* is a moody collection of songs about struggle and hope tempered with an offbeat sense of humour. • **Contact:** (780) 489-7651, kevincook100@hotmail.com • **Website:** www.kevincookmusic.com

The Corb Lund Band

country • Diverse three-piece band fronted by songwriter Corb Lund. New album *Five Dollar Bill* released on Stony Plain Records. •

Contact: JM Entertainment (Marlene D'Aoust and Jolayne Motiuk), (780) 465-3175, madaoust@shaw.ca • **Website:** www.corblundband.com

Diamondback

country/cover • Featuring the music of Blue Rodeo, Emmylou Harris, Don Williams—and a bunch of our own stuff. Band has three vocalists, two guitarist, bass, drums, mandolin, banjo, accordion, keyboard. • **Contact:** Mike (780) 464-2365, jmcurtis@shaw.ca, or Doug (780) 472-2146, lindstrom@shaw.ca

The Dustkickers

country/roots • The Dustkickers play good ol' country and western music the way it was meant to be. Songwriters David Ayre and Mike Berezowsky follow in the styles of country's classic greats, such as Merle Haggard, Johnny Cash and Gram Parsons. • **Contact:** Mike Berezowsky, (780) 451-3341, the_dustkickers@hotmail.com

Flank Strap

country/cover • Country-cover dance band whose goal is to provide listeners with a full country sound, complete with a fiddle and pedal steel. Flank Strap has four complete sets of popular country cover songs ranging from artists like George Jones to Tim McGraw. The band has also started writing original material for a debut album to be recorded in the fall of 2002. • **Contact:** Travis Fowler, (780) 447-3144, travisfowler@hotmail.com

The John Henry Band

country • Prairie country from the Alberta heartland. • **Contact:** John Gorham, (780) 429-0564

Old Reliable

country • Fanciful, ambitious, heart-breaking authentic country. • **Contact:** Sarah Fenton (bookings), (604) 828-0287, oldreliableagent@yahoo.ca • **Website:** www.oldreliableband.com

SEE PAGE 34



Musicians

Continued from page 33

COUNTRY**Tanyss Nixi and the Western Casket Factory**

country/folk • Dreamy, ethereal alt-country. • Contact: (780) 988-5457

Uncle's Old Boys

country • Authentic porch country music. • Contact: Mark, (780) 455-9446

JAZZ/CLASSICAL**Lane Arndt**

jazz • Freelance jazz guitarist. • Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

Fritz Chrysler

classical/jazz • A versatile duo with extensive repertoire in classical from many different style periods, plus swing jazz and bebop. Background music for dinners, social events, meetings to suit your tastes. • Contact: Daniel Breitkreutz (780) 430-0713, fzchrysler@hotmail.com

Hammerhead Consort

classical • An award-winning two-piano, two-percussion contemporary music ensemble. The group has two CDs and has toured throughout Canada and recently Poland. They have commissioned dozens of new works by Canadian and International composers and their edgy performances are often balanced with classical transcriptions. • Contact: Trevor Brandenburg, (780) 452-3909

Heavy Metal Jazz Concepts

jazz/rock • We are a jazz-based band with an interest in integrating heavy metal sounds. • Contact: Mariko Beason, (780) 433-1114, Mariko66angels@hotmail.com

The Jim Findlay Trio

jazz • A mixed jazz trio that plays a variety of jazz from gypsy jazz reminiscent of Django Reinhardt and Stéphane Grappelli to cool jazz and swing, plus original compositions. We have a Christmas repertoire which is being expanded. • Contact: (780) 922-5059, cronsin@oanet.com

Blake Kinley

jazz/blues • Saxophones (alto and tenor), piano. Performing a wide range of styles, including jazz, bebop, swing and blues. • Contact: (780) 474-3351, blake@actualjazz.com

Saint Crispin's Chamber Ensemble

classical • Dedicated to loving performances of music by traditional masters and exuberant exploration of new sounds. Clarinetist Don Ross draws small groups from a pool of a dozen outstanding Edmonton artists in ever-changing combinations. Since 1994 the group has presented 30 programs, four CDs, 12 broadcasts and four new music festivals. • Contact: Don Ross, (780) 444-3641, don-ross11@telusplanet.net

The Terrance Holler

jazz/experimental • Post-rock and jazz with turntables and instruments. • Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

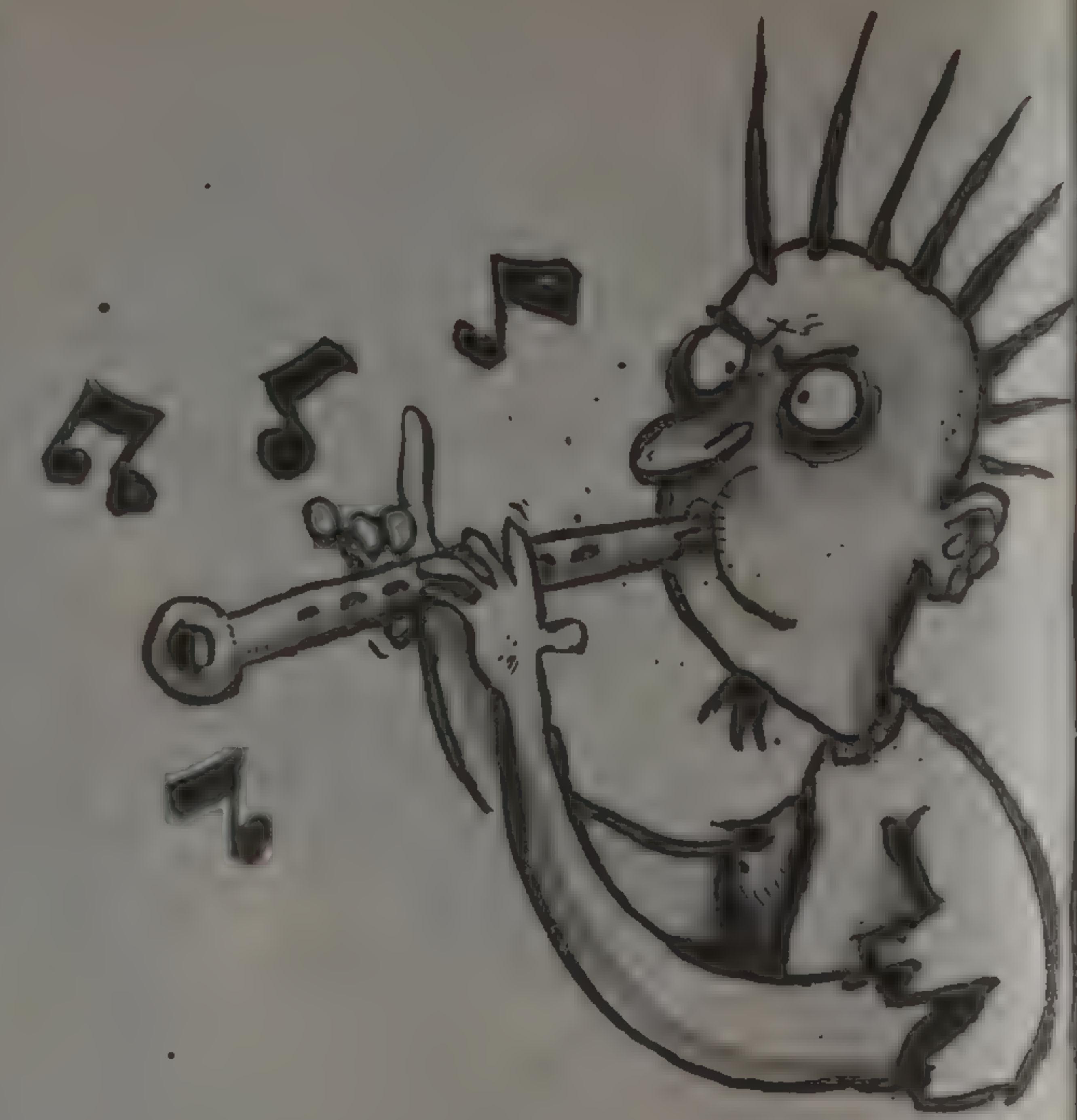
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The McDadesworld/Celtic • One of the most innovative roots-based groups today, The McDades blend Celtic, world and jazz in an explosive cocktail of original & traditional vocal and instrumental music. New album *For Reel* to be released October 5. • Contact: (780) 435-3366 • Website: www.themcdales.com, www.freeradiorecords.com**Terry McDade**world/Celtic • As one of the leading exponents of the contemporary harp, Terry has performed at concerts, festivals, and special events throughout Canada and the U.S. He has embraced the music of African, Middle Eastern and Asian neighbours, finding common ground with his Celtic roots. Terry has been regularly featured on radio, television and on numerous CD recordings including the acclaimed albums *Harpe Danse* and *Midwinter*. • Contact: (780) 435-3366, harpe@telusplanet.net**The Operators**

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GREG GAZIN

Two weeks before the date for your CD release party is no time to be writing your songs. While it's important to start early, the key to making your CD hit the store shelves on the target date than just recording the music. Over 90% of delays in the CD manufacturing process don't originate from the music itself, but rather from a number of overlooked details. These can range from the lack of proper spacing to challenges with the creation and proofing of artwork for the CD print and packaging materials. So much effort is put into fine tuning the recordings that often very little time remains for the rest of the process. If you can't make the time to do it right, how can you find the time to do it over?

As a veteran in this process, if I could collect a royalty for every time this happened, I could probably acquire rights to the entire Beatles catalog. (Exaggeration? Of course - but I hope you get the point.)

Graphic Monster

Often an afterthought, the biggest delay monster by far is the artwork. The culprit - usually a brother-in-law with good intentions who uses the templates that ship with EZ-CD Creator, or a friend who does it for free with Microsoft Word using unlicensed low resolution pictures downloaded from the web. Sorry folks - this just won't work. You need proper applications, like Adobe's Illustrator and

Often an afterthought, the biggest delay monster by far is the artwork. The culprit - usually a brother-in-law with good intentions who uses the templates that ship with EZ-CD Creator, or a friend who does it for free with Microsoft Word using unlicensed low resolution pictures downloaded from the web.

Photoshop or Quark Xpress and the know-how to use them. You could also consider hiring a professional designer with experience in prepress and CD design. Remember that may not be as costly as you think.

Specs

The only way to ensure proper printing is using official factory specifications - which do vary from plant to plant. These are no big secret but sometimes you do have to pay for them. All manufacturers will provide you - free of charge - mechanical specifications and templates in either printed or electronic format (PDF or EPS). Companies like Canada Disc & Tape Inc. (www.candisc.com) offer detailed information for their customers online about tips, techniques and ways to make sure you're packing your load

SET UP

After artwork is done or if you have your own template and make a CD. This is not a trial proof that shows you a copy of what the final CD will look like. If you are using a booklet, add the print

material watching closely for the page orientation and insert it into a jewel case. How does it look? Proofread. Check for typos. Verify that all of your contact information is complete including: area codes, e-mail and web addresses, logos and trademarks. Do you need a bar code? Do you have a selection number on both the disc and the print materials? Solicit feedback. Make any necessary changes and repeat the process until you are satisfied with the final product.

Licensing Often Easy

While putting out your own original material is great, sometimes you may choose to record someone else's material - a cover tune. Whether it's a whole song, a passage or a few bars, you do need permission or clearance to use it. The process is not that difficult or as expensive as you may think, but it does take a little time. Licensing organizations such as the CMRRA (www.cmrra.ca) act as a clearing house for licensing music. In a typical scenario, costs run as low as \$0.08/track per copy. There is often a minimum payment requirement as well as a service charge. Contact them for specific details. If you prefer, your dealer or broker can often arrange clearance for you. You can also register your own songs so that you can get paid if someone else uses them.

The Final Listen

Now that we've covered 90% of the challenges, let's look at the other 10% - namely the disc. We'll leave the audio

editing for the engineers. However, I do suggest that you listen to the master disc all the way through. Listen for clicks, pops and other extraneous noise. Ensure all the songs have the same tempo and that there are no mistakes in your material. Note any sudden spikes that may have included.

An Audio CD master should be created on a high quality blank disc. CDRs and (NOT CD-RW) should be written in the slowest speed possible (1x or 2x), ensure a clean burn. The disc should contain a single track session and be written in disc-at-once mode so that the whole disc is written in one pass without pauses. This will avoid any possible clicks and pops between songs.

Enhanced CD - An Alternative

Just like I have a little more space to write here, your CD may have a little extra room if you haven't used up all 74 minutes or so. You may want to consider an Enhanced CD. It's not necessarily more to manufacture than a regular Audio CD.

Sometimes called a "CD Extra", it's a

CD-Rom on the same disc. An Enhanced CD is great for adding things like pictures and video that can be viewed from a computer. It's ideal for artists to use as an electronic press kit or to create hot links back to your web site. Barenaked Ladies "Born on a Pirate Ship" is one example of this format.

Of course, like audio, there are things to watch out for. If you use Apple's QuickTime, Adobe's Acrobat or Macromedia's products, you may want to check out the license or rules for use of readers, players and their logos. Refer to their respective websites for more information.

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expedite customs clearances and even save you on duties and taxes - especially to countries like the USA or Mexico. ☺

Greg Gzin, President, Parallel 2000 Corp, is a 22 year veteran in the business and computer field including CD-Rom development and technical writing and is a contributing writer to Hard Drive. Greg is also President of Alberta New Media Association/Edmonton parallel2000@telusplanet.net



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MUSIC

Musicians*Continued from page 34***EXPERIMENTAL / ELECTRONIC****Agape Ray Gun
Exxxpereyement**

experimental • Lounge music for the indusurreal page. Circus dwarves still smoke roses. Alfred Jarry takes Tom Waits into a back alley and beats him with a dead dog. •

Contact: Philip Jagger (780) 437-5014, avanteagarden@rocketmail.com

The Ancestors

experimental • Tribal space jam fusion for multi-sensory, media and experiential extravagazas. •

Contact: John Armstrong (780) 433-9675, john@brassmonkeyproductions.com

Fung

electronic • Live, improvised house music, with an emphasis on deep house and Latin rhythms. •

Contact: Jason Fung, (780) 709-7996

The Gravity Collective

electronic • Ambient drum 'n' bass, jungle, breakbeat and deep house in a live improvised format. •

Contact: Dave Aide, (780) 425-6626, daide@indigo.ca

The Improvised Network

experimental • A creative collective of Edmonton-based improvisers with special guests; over 100 independent CD releases in 2001-2002.

Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

The Machine Isle

electronic • Improvised live ambient featuring introspective and emotive audio and visuals. •

Contact: Gary Joynes, aydenite@hotmail.com

Morphophone

electronic/experimental • morphophone (a.k.a. Gary Joynes) explores the emotive possibilities created by mixing analog synthesis and its own digital deconstruction as opposing sound sources in a stereo field. Hybrid tones and anomalies emerge as the warm and organic is combined into the cold and austere. Live visuals complement and expand the experiment into an immersive multi-media experience.

Contact: Gary Joynes, gjoynes@telusplanet.net

Opascope

electronic/experimental • Opascope's sound has evolved to include its own

version of "click" and "minimal-te" no" and their live AV explores intertions between experimental sound image. Their music pieces are composed through a file-sharing process using laptop computers and samplers. Sound sources include a mixture of raw analog and processed digital sounds and are recorded and performed in real time. •

Contact: opascope@shaw.ca

Oregone Accumulator

world/experimental • The band plays a rock/jazz blend of world beat and ambient. We do a live show with fog lamps, strobe lights and long sections of improvisation. Too cool for words. •

Contact: John Jacob Karwandy, (780) 632-7032, johnjacobs4@hotmail.com

PROxyBOY

electronic/experimental • This project is recommended listening for all fans of Intelligent Dance Music (IDM). •

Contact: Lane Arndt, (780) 988-8142, lane_arndt@hotmail.com

SINGER / SONGWRITER**Deon Blyan**

singer/songwriter • Broken rootsy pop with hints of Jeff Buckley and early Radiohead. Album *Try to Be Kind*, produced by Stew Kirkwood. •

Contact: (780) 920-4210, deon.blyan@angelfire.com •

Website: www.mp3.com/deonblyan

Colleen Marie Brown

singer/songwriter • An engaging songwriter, vocalist and pianist, versatile in many different musical styles, ranging from traditional jazz to modern pop. •

Contact: (780) 990-0901, colleenmariebrown@hotmail.com

John Fisher

singer/songwriter • Adult contemporary singer/songwriter, piano and flute. •

Contact: (780) 428-0864, fisherj@telusplanet.net •

Website: www.johnfishermusic.com

Eric Newby

singer/songwriter • Some say folky, some say quiet alt-country. Just me and a guitar, singing sad songs about sad situations. Think Ryan Adams without a backing band. •

Contact: (780) 619-5749 •

Website: www.woodabeen.com

Ben Sures

singer/songwriter • Edmonton-based singer/songwriter with the blood of a gypsy musician and the soul of a rock poet. •

Contact: (780) 424-8123, info@bensures.com •

Website: www.bensures.com

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Website: www.blackdog.ab.ca

Blues on Whyte
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• Contact: Jim Good, jimbo@bopcat.com •
Website: www.bopcat.com

Citadel Theatre
28-101 A Ave (426-4811) • All...
es of music • Contact: Christine...
erenko • Website:
www.citadeltheatre.com

Commonwealth Stadium
Box 2359, 11000 Stadium Road
(414-7444) • Contact: Doug McLennan, doug.mclennan@gov.edmon...
ab.ca

Cowboys Country Saloon
1101-180 Street (481-8739) • Coun...
Top 40 • Contact: Carl Brenton, carl@cowboysniteclub.com • Web...
ite: www.cowboysniteclub.com

The Druid
1606 Jasper Ave (454-9928) • Folk,...
sts, singer/songwriter • Contact:
lif Greekas, thedruid@telusplanet.net

Festival Place
10 Festival Way, Sherwood Park
(414-2852) • Roots, jazz, folk, etc. •
Contact: Gavin Farmer, gavinf@festi...
place.ab.ca • Website: www.festipla...ab.ca

Flthy McNasty's
11-82 Ave (432-5224) • Rock, pop...
• Contact: Al Gothjelpsen, al@bro...
nose.net

14 Magnum Club
18-144 Ave (475-8702) • R&B, clas...
rock • Contact: TC

Four Rooms Restaurant
Edmonton Centre (426-4767) •
R&B • Contact: Henry

Grant MacEwan College Students Association
10700-104 Ave (497-5468) • College...
scene • Contact: Ryan W. Barbazuk •
Website: www.gmcc.ab.ca

The Grinder
10957-124 Street (453-1709) • Classic...
rock, R&B, Top 40 • Contact: John...
Kachkar, jkachkar@telusplanet.net

Heritage Amphitheatre
Hawrelak Park (496-2994) •
Contact: Teressa Johnson

Iron Horse
8101-103 Street (438-1907) • Pop,...
rock, blues, jazz • Contact: Jeff...
Campbell, jeffcam@telusplanet.net •
Website: www.ironhorse.ca

LB's Country Club
23 Akins Drive, St. Albert (460-9100)...
• Blues, classic rock, country •
Contact: Linda Beier

Longriders
11733-78 Street (470-7400) •
Contact: Tammy Bush, t...riders@telusplanet.net • Website:
www.longriderssaloon.com

Mayfield Inn
16615 109 Ave (930-4048) •
Contact: Michelle Kraeling, m...kraeling@chipreit.com •
Website: www.mayfield.com

Mezza Luna
10238-104 Street (423-5862) • Latin...
• Contact: Debbie Bigelow

Power Plant
8900-114 Street (Students Union...
Bldg.) (492-2048) • Rock, pop •

New City Likwid Lounge/ New City Suburbs
10161/57-112 Street (413-4578/413-7554) • Rock • Contact: Rob Wright

Northern Alberta Jubilee Auditorium
11455-87 Ave (427-6009) • Contact:
Marsha Regensburg, Marsha.regens...
burg@gov.ab.ca • Website:
www.jubileeauditorium.com

O'Byrne's
10616 Whyte Ave (414-6766) •
Contact: Chris Hawkins, chris@obyn...
es.com • Website: www.obynes.com

Contact: Steve Derpack, steve.d...
pack@su.ualberta.ca •
Website: www.su.ualberta.ca

Red's
2556, 8882-170 Street (481-6420) •
All types of music • Contact: Zeno E...
Ioannides, bigz@reds.ab.ca •
Website: www.red.ab.ca

The Rev
10030-102 Street (424-2745) • Rock,...
pop • Contact: Brent Oliver, brent@therew.ab.ca

Sherlock Holmes Pub
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• Contact: Brian (453-3030)

Sidetrack Café
10333-112 Street (421-1326/423-6994) • Rock, pop, R&B, folk, funk •
Contact: Andrew White, sidetrack...
bookings@shaw.ca • Website: www.sidetrack.com

Skyreach Centre
P.O. Box 1480 (471-7283) • Country,...
rock • Contact: Gerry Stoll, g...stoll@northlands.com •
Website: www.northlands.com

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4804 Calgary Trail South (426-5961) •
Rock, pop • Contact: Kirby, info@kir...
byatramparts.com • Website:
www.kirbyatramparts.com

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12912-50 Street (476-3388) • Coun...
try • Contact: Gary Shade

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4 Sir Winston Churchill Square (429-1992) •
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site: www.winspearcentre.com

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Williams, jazz@zenaris.com •
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Estania Music Productions
#202, 10510-121 Street (477-2966) • Equipped with multi-track digital/analog hard disc recording • Contact: John • Website: www.estania.com

Homestead Recorders
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Powersound
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MUSIC WEEKLY

Continued from previous page

Alex Murdoch and the Monics. Late Show: no cover. Adv. TicketMaster, Sidetrack.

OWL CAFÉ AND BAR 38 Ave., 433-8369. •Every 2nd & 5pm: PROxyBOY (live chill-out). •Every SUN (8:30pm): presents "Rise!" Inspirational (pass the hat).

US GRILL 7106-109 St., 413-1111. •SAT: Open stage hosted by

MARIAN AUDITORIUM 12530-Ave. THU 25 (7pm): Aurora (CD release celebration).

CLASSICAL

ELLSWORTH'S CATHEDRAL 10039-17th St., WED 21-23pm: in Sadoway and Elaine Dunbar. •Every THU (8pm): Jeremy Denon (piano). Free. Donations to local accepted. Info @ TIX on

CITY HALL Sir Winston Churchill Sq., Room, 469-7382. FRI 19 (7am-1): Suzuki Strings.

CONVOCATION HALL U of A campus. THU 25 (8pm): Young Composers' Showcase: New works by young Edmonton composers. TIX \$5 door.

CLUBS

DARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every FRI-D/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

CASINO EDMONTON 9055 Argyll. •463-9467. FRI 19-SAT 20: 2 Much (pop/rock). FRI 26-SAT 27: Tracy Millar (pop/rock, country rock).

CASINO YELLOWHEAD 12464-153. •463-9467. THU 18-SAT 20: Souled (pop/rock). THU 25-SAT 27: Tineta Electric Avenue (pop/rock).

EVILIN'S MARTINI BAR 10507 82-437-7489. •Every SUN: DJ bolic spins the in sounds from y out.

FOURTY-FOUR MAGNUM CLUB 8-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers & musicians welcome. FRI 19 (9pm-1am): Mr. Lucky. No cover. SAT 20 (7pm): Saturday open jam. (9:30pm-1am): Mr. Lucky (blues, boogie, B). No cover.

GALLERY LOUNGE Mayfield Inn, 515-109 Ave. 484-0821. •Every FRI-SAT: DJ Steve.

IAS PUMP 10166-114 St., 488-11. •Every TUE/WED: Karaoke.

OPENHOUSE NIGHTCLUB 19thbourhood Inn, 13103 Fort Rd., 9898. •Every WED-SAT: DJ Travis.

CONCERTS

DELWOOD COMMUNITY LEAGUE HALL 7515 Delwood Rd., 420-1757. •FRI, Aug. 9 (6:30 door), SUN, Aug. 11 (door): From the Edge (live CD recording). all-ages event. TIX \$10 @ TIX on the Square.

FESTIVAL PLACE 449-FEST (3378), •ED, July 24 (7pm): Night Patio Series: Shuyler

Jansen and Mark Davis (alt country). \$5 Individual Patio Series performances. •WED, July 24 (8pm): Fairport Convention. TIX \$35 cabaret; \$31 theatre @ Festival Place box office, TicketMaster. (Buy a Fairport Convention ticket and receive a complimentary ticket to our Wed, July 24 Patio series concert). •THU, July 25 (7:30pm): De Dannan. TIX \$20 cabaret; \$18 theatre @ Festival Place box office, TicketMaster. •WED, July 31 (7:30pm): Wednesday Night Patio Series: Al Brant Trio, Christian Mena (folk). \$5 Individual Patio Series performances.

J.J.'S PUB 13160-118 Ave., 451-9180. •SAT, Aug. 10 (10pm show): The Judas Priest Show: Tyrant. \$5 cover.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •WED, Sept. 11 (8pm): Kenny Rogers. TIX starting at \$79 @ TicketMaster.

LABATT BLUES FESTIVAL Hawrelak Park, www.BluesInternationalLtd.com. •FRI, Aug. 23-SUN, Aug. 25. TIX \$70 @ TicketMaster, Chateau Louis Hotel, Southside Sound.

MOTION NOTION Near Edmonton, at a riverfront campground, 1-866-530-6060, (403) 230-6060, www.motionnotion.com. •FRI, July 19-SUN, July 21: 80 DJs and live acts. TIX \$5 @ TicketMaster, Feroshus, Foosh.

NORTHLANDS PARK •TUE, July 23: Klondike Days Edgefest: Bif Naked, GOB, Simple Plan.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave. •FRI, July 26 (9pm): Kiran Ahluwalia joined by her ensemble (tabla, harmonium, and guitar). Ghazals and Punjabi folk songs. Presented by the Bazm-e Sukhan Literary and Cultural Society. TIX \$10.

RED'S WEM, 481-6420, 451-8000. •SAT, Aug. 17 (7pm door): Misfits, Marky Ramone, Dez (of Black Flag). All ages event. Licensed areas. •TUE, Aug. 27 (7pm door; 9:15pm show): Morrissey. No minors, licensed show. TIX \$35 @ TicketMaster.

RUM JUNGLE 8882-170 St., 486-9494, 451-8000. •TUE, July 23 (8pm door; 10pm show): David Usher. TIX \$15 @ TicketMaster.

SKYREACH CENTRE 451-8000. •TUE, Aug. 27 (6:30pm doors; 7:30pm show): Bob Dylan and His Band. TIX \$39.50, \$49.50 and \$59.50 @ TicketMaster. •TUE, Sept. 10 (7:30pm): Rush. TIX @ TicketMaster. •SAT, Sept. 28 (8pm): Great Big Sea. TIX \$35. •THU, Sept. 12 (7pm door): Supertramp. TIX \$45.50, \$49.50, \$59.50 @ TicketMaster.

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons. THU 18-SAT 20: Trick Ryder. WED 24-SAT 27: Jack Jackson. WED 31-SAT 3: Wendell Donovan.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. entrance, 426-4767. THU 18 (9pm): Charlie Austin Trio. FRI 19 (9pm): Don Berner Trio featuring Ron Samsom (drums) and Rob Thompson (keys). SAT 20: Brett Miles. THU 25-FRI 26 (9pm):

Mike Rud. SAT 27: Craig Giacobbo Trio.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 19 (8pm-midnight): Dawn Chubai.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815 THU 18-SAT 20; Mike Plume. MON 22-SAT 27: Todd Reynolds

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 18-SAT 20: Darryl Kitlitz. THU 25-SAT 27: Richard Blais.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 18-SAT 20: Yves Lecroix. TUE 23-SAT 27: Mark Magarigle.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 18-SAT 20: Tony Dizon. MON 22-SAT 27: Tony Dizon.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. THU 18-SAT 20: Boon Boon Kings. WED 24-SAT 27: Chuck Belhuimer.

POP AND ROCK

Also see VURB Weekly on page 50.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU/FRI: Live bands

J.J.'S PUB 13160-118 Ave., 451-9180. Every Wed (10pm): Open stage hosted by Juke Joint Band. FRI 19-SAT 20: Cerveja (rock). FRI 26: Thexceptions (rock).

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. FRI 19-SAT 20: Face First. THU 25: Disgrace the Retroman. FRI 26-SAT 27: Monkey's Uncle.

LONGRIDER'S 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thirsty Thursday w/ DJ Doc Lou. THU 18-SAT 20: Steel Horse. SUN 21-WED 24: Shane Chizim and Whiplash. THU 25-SAT 27: Jamie Hamilton.

NU WAVE PUB 18228-89 Ave., 489-9627. SAT 20 (9:30pm-1:30am): The Hoffman-Brown Band. No cover.

OTTEWELL PUB 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands.

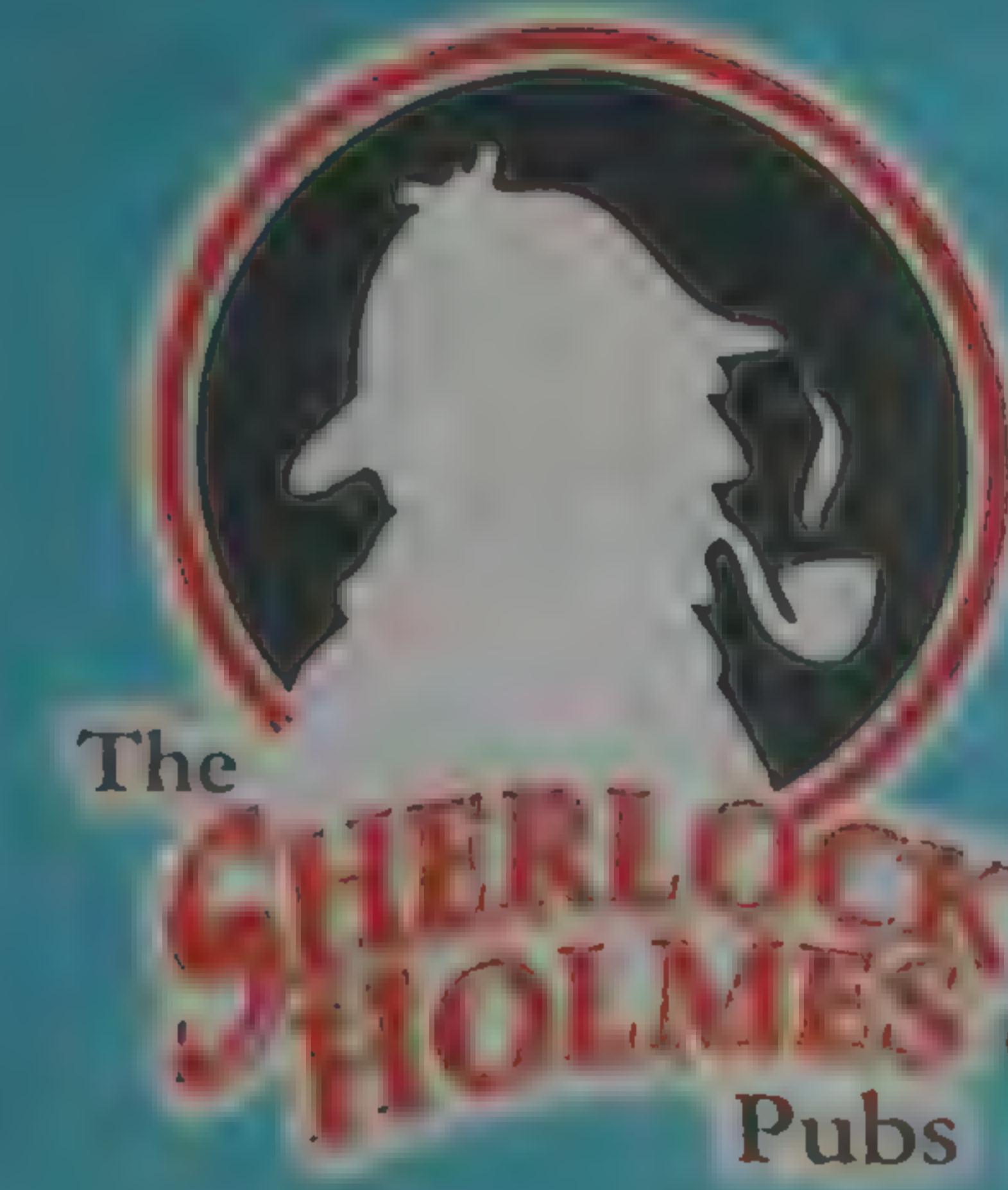
RED'S WEM, 481-6420, 451-8000. FRI 19: Maxim Club Tour and Pijama Party Bash. SAT 20: Latin Fiesta: DJ Moreno, DJ Jose Jose, DJ Panchito.

STRATHCONA LEGION Lower Lounge, 10416-81 Ave., 433-1908. FRI 19 (7-11pm): The Hoffman-Brown Band.

STRATHEARN PUB 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 18-SAT 20: Crush. \$3/\$5. WED 24: Robin Black and the Intergalactic Rockstars. TIX \$8. THU 25-SAT 27: Rotting Fruit. \$3/ \$5 cover. WED 31: Clayton Bellamy Band. \$5 cover

WEISERS LOUNGE 116-957 Fir St., Sherwood Park, 464-3939. •Every THU-SAT: DJ.



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WEST MALL

JULY 19-20 TONY DIZON

JULY 22-27 TONY DIZON

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JULY 19-20 YVES LECROIX

JULY 23-27 MARK MAGARIGLE

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Deep Dish know their way around a platter

DJ duo is willing to sometimes enter the mainstream, but on their terms

BY DAVE JOHNSTON

When you get to the top, you still have to fight. For All "Dubfire" Shirazinia and Sharam Tayebi, keeping Deep Dish at the head of the pack of the North American dance music community means you worrying about more than who gets a turn at the decks during a gig. Mind you, it's still a concern.

"We've been DJing together professionally for about 10 years, and every day we get more and more great music, so having to split the time up can get annoying," Shirazinia says. "Sometime we each want to tell our own stories without

being hassled by being the next person to go on."

They also have to defend their sound, a constantly morphing mix of house music you can best call progressive, which some critics claim is a dying genre. "Everyone is pronouncing that progressive is dead or on the way out, but we're not really subscribing to any scene or genre," Shirazinia says. "We were tagged as progressive for a little while, but we've never thought of ourselves in that way. We've always been really open-minded about music. We try to embrace new trends and do something different with them, rather than throw out a copycat thing."

Happily, not everything has been a challenge. Yoshitoshi, their label and storefront, are still considered vital outlets for cutting-edge rhythms, and their efforts behind the decks and in the studio have brought them further worldwide acclaim.

Their recent release for the Global Underground series, *Moscow*, has been praised as one of the best for what Shirazinia calls "the Mercedes Benz of mixed CDs." As for remixes, their open-minded approach has led them to reinvent tracks by underground and mainstream artists alike, including 'N Sync and Madonna.

"You have to consider everything with remixes," Shirazinia

[premiere] house

explains. "Sometimes certain things have more weight than others. If you need to buy an expensive piece of studio gear and you don't really like the song but the budget's great, you opt to do the song. We don't hate all the songs we've remixed, but it can be challenging."

Shirazinia admits that they got some heat from purists for their

cheekily-dubbed "Cha-Ching" remix of 'N Sync's "Pop," but quickly adds that in retrospect, it was a worthwhile experiment. "For a while," he says, "when people didn't know what the mix was, it was getting played before the track was even out. When they found out what it was, they stopped. But we come from a time when house DJs like David Morales and Todd Terry were constantly remixing commercial tracks, and they did some amazing work. We don't mind doing it as long as the end result is what we consider to be our best work possible."

Another one of their remixes has given Deep Dish a new battle. Earlier this year, their remix for Dido's "Thank You" earned them a Grammy, an honour Shirazinia says they took with a grain of salt after they spoke with other members of the Recording Industry Association of America, the body that hands out

the coveted trophies. "If any we hope that [the Grammy] vates dance music to a whole level," he says. "In many other it was an eye-opener, because to talking with a lot of Grammee and we realized that the music industry isn't properly sented within the [RIAA] because there aren't enough voting members. You can't bring about change out getting people off their arms about the Baha Men with the Best Dance Recording award precisely because there's not there to vote otherwise. In count, there were 30 voting members from the dance music community compared to over 30,000 in pop. Which just goes to show you what we're dealing with."

Deep Dish featuring Dubfire With Behrouz • The Joint • Thu, July 18

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Slean's logic

ecocious Sarah Slean channels long-ad voices on *Night Bugs*

DAVE JOHNSTON

Sarah Slean knows exactly who she is. "I'm book smart, street stupid," the singer/songwriter says with a little laugh. "I love knowledge. Learning is one of my favorite pastimes. It sounds pretty dy, I know, but it's true. But as is practical knowledge goes, I'm a stating example of stupidity. I ssly lack practical knowledge."

It was a dark night in the recording studio when the Toronto native wrote "Book Smart Street Stupid," influenced by a bottle of whiskey she was reading about Claude-Lautrec. It's what she considers the centerpiece—"the heart," she describes it—of her new album for Warner/Atlantic, *Night Bugs*. It's the sort of song you would expect Tom Waits to groan during *Rain Dogs* era, except Slean has a ring, angelic voice, instead of a hoarse, world-weary rasp. "I've got street smarts," Slean laughs at the comparison. "I don't have that. I'm a space cadet, as far as I'm concerned."

You wouldn't know it from listening to *Night Bugs*, or especially after seeing Slean perform live. At her best, in the middle of a song like "Hot" or "Sweet Ones," she becomes a conduit for a long-gone Parisienne cabaret singer playing down the road from the Moulin Rouge, swooning under the influence of a little too much absinthe. She creates alter egos for her music, like Emily the milliner and Cookie the crime photographer, to be as much phantoms from her many influences as they are parts of herself. "Songs are like parts of your mind that want to make themselves heard," she explains. "It's like a city in my head, I guess—these are the

drinks they like, this is the kind of umbrella they carry. Good music really makes you see and experience all these things that involve other things than your ears. That's what's great about literature or any other kind of art. It's like reading T.S. Eliot—you see the people in the bars drinking the oily gin."

When she stops, she transforms back into the self-effacing former University of Toronto music student who used to throw up before recitals. "I felt choked when I was trying to play other people's music," sighs Slean. "I felt like I was warping someone else's vision. It was like doing math. I felt like Brahms should be screaming at me that I was playing the third measure too slow or something. That wasn't music to me."

I go to Workman

Ever since she left the program, Slean has solidified a promising career as an offbeat pop star. Barely out of her teens, she started her own label and successfully released two indie discs, *Universe* and *Blue Parade*, which were eagerly snatched up by fans. Now 25, Slean settled into the Warner/Atlantic roster, ending a courtship that started back in 1998. When she began work last year on her first major-label disc,

[phone] pop

though, she convinced the label to let the flamboyant Hawksley Workman produce it instead of an unresponsive old hand who she felt couldn't relate to her vision. "I felt like we're siblings or something—like, I'm sure we were in the circus together, trapeze artists or something, a hundred years ago," she says of Workman. "He's such a funny guy, and he speaks in a language that I completely understand."

The record company wasn't



Sarah Slean

impressed with her request. That is, until they heard the demos the pair had recorded. The two were then packed off to a studio near Woodstock, New York to begin recording *Night Bugs*. The isolated location, surrounded by a forest populated with fireflies, became the ideal environment for her surrealist pop music. "It was like some kind of enchanted, magical place," she says. "I felt like it was removed from any particular reality. The colours were saturated and things were a little bit stranger than usual. It was like being in a Tim Burton movie, and I loved it. The forest was creepy and magical and cartoonish all at the same time."

The one song that was inspired by the place was "Book Smart, Street Stupid." It might be someone like Emily singing through her, but Slean figures that there might be a little of her own voice trickling through after all. "I think that's why I write songs," she says, "because it allows you to say things that you wouldn't otherwise say to people. It makes me really uncomfortable to sit down and talk about what's going on. That's why you make things up like Emily and the music, because speaking in song is a different kind of speaking. That's why you make music."

Sarah Slean

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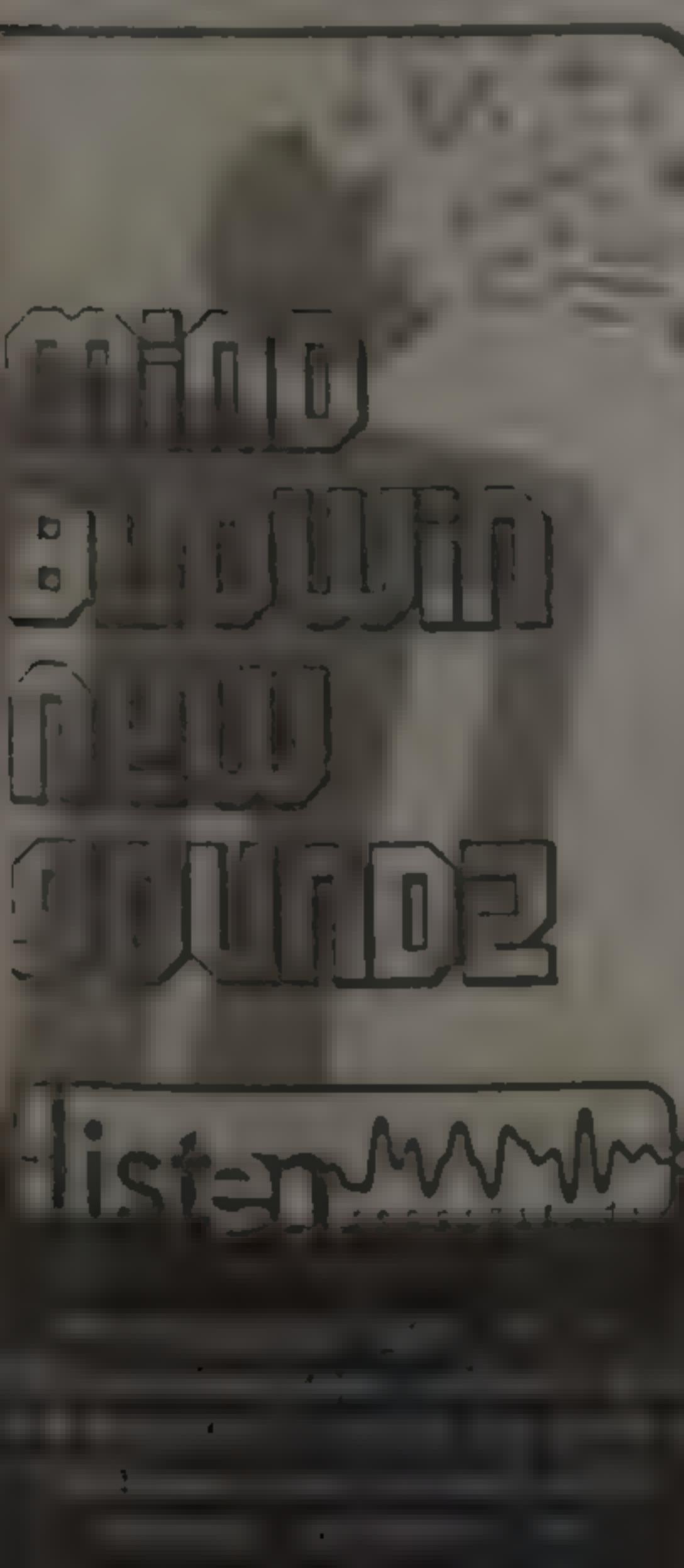
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4BEAR

IT THE
BLUES

BY CAM HAYDEN

own and Brown in
her town

considerations prevented me describing some of the highlights of last week's Waterfront Blues Festival column, but it seemed a shame to ignore them completely. Let me share them with you now. A chance meeting on the Sunday noon with Joe Krown, who has been working with Gatemouth Brown for the better part of a decade, gave the chance to catch up with him. If you with extra-long memories remember Krown as the keyboardist in the Luther Johnson Band in the '80s, a City Media Club staple. Gatemouth Brown is now 78 years old, from emphysema and has only about a half-dozen shows so far a year. He insists on wearing his cowboy boots even though they hurt his feet and his cantankerous nature hasn't changed one iota.

But Gatemouth still delivers the goods onstage. In his one-hour closing

set on the Sunday evening of the festival, Gate played it all: jazz, Cajun, country, pop and, of course, some of the most heartfelt blues you'll hear anywhere. He still challenges the guitar players perched in the front row to "try and steal this lick, if you can" before laying down a lifetime's worth of experience and talent in 16 bars. If any blues fans out there get a chance to see Gate one more time, pounce on it because I have the feeling those opportunities will be few and far between.

As for Krown, he lives in New Orleans these days, where he has a number of steady gigs including a five-day-a-week happy hour slot, as well as regular Friday and Saturday shows. In fact, Krown told me, "I developed a case of carpal tunnel syndrome from playing too much piano, but New Orleans is the place to be if you're a musician." He's also taken time to record three discs over the past couple of years on New Orleans's STR label. One is a solo piano disc that covers blues, boogie and the classic New Orleans R&B sound; another is a funk album he made with a New Orleans-based quartet; and the third, the one he's probably proudest of, is a Hammond B-3 disc titled *Buckle Up* that features George Porter Jr. of Meters fame. Check out www.STRdigital.com to pick one of these beauties up.

By the end of the festival, the Oregon Food Bank had received more than \$250,000 in cash and 100,000 pounds of food as a result of a massive charitable effort staffed by volunteers and put together by blues fans. Some of the best blues, boogie and zydeco talent on the continent provided the entertainment for the five-day event. As with all festivals, there were some minor behind-

the-scenes glitches involving sponsors, guests and talent who weren't exactly in a "charitable" frame of mind. However, the show was a model of efficiency for the patrons and a huge success. The acts, without exception, went onstage as scheduled, the sound and sightlines were acceptable and the setting, with the Willamette River on one side and downtown Portland on the other, rivaled the spectacle of seeing the sunset over the Hotel Macdonald during our own Folk Festival.

On the local front, don't forget

that Harpdog Brown puts his newest band on a leash and leads them through their paces all this week at Blues on Whyte at the Commercial Hotel. The hotel, by the way, was the site of some stellar performances last week by California's Rusty Zinn and the Dynatones. Next week, the club hosts Sherman "Tank" Doucette.

And last but not least, the Side-track Café will be the scene of some uptempo boogie and blues as the Big Breakfast Boogie Band assembles this Saturday night. The band, drawn pri-

marily from the popular A-Channel *Big Breakfast* show, are huge blues fans and they bring all that enthusiasm to this project. They don't get together onstage often, so make sure you drop in and catch them when you can. V

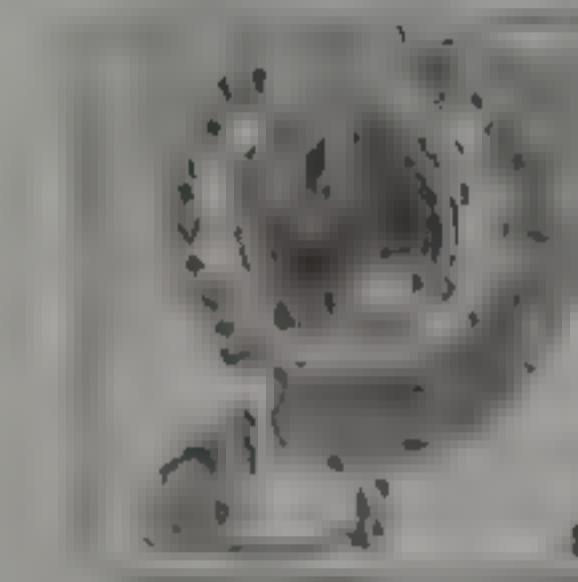
Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 580 AM and 94.9 FM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

HMV recommends...



ash

This young Irish band, led by Tim Wheeler, has all the pop smarts of American alt-rockers like Weezer, but weds the sugar with snarling guitars for a touch more bite.



dj shadow

After blasting into the public consciousness with 1996's epochal *Introducing*, turntablist/sampling wunderkind Shadow returns with another awe-inspiring collection that will leave listeners scratching their heads and tapping their feet.



bryan ferry

The Roxy Music reunion tour of last summer must have invigorated this legendary icon of cool, as *Frantic* finds Ferry at his most exotic and exuberant.



Juliana Hatfield

One of the poster girls for the grunge era back in the early nineties, Hatfield eschewed notoriety, concentrating instead on simply making good records.



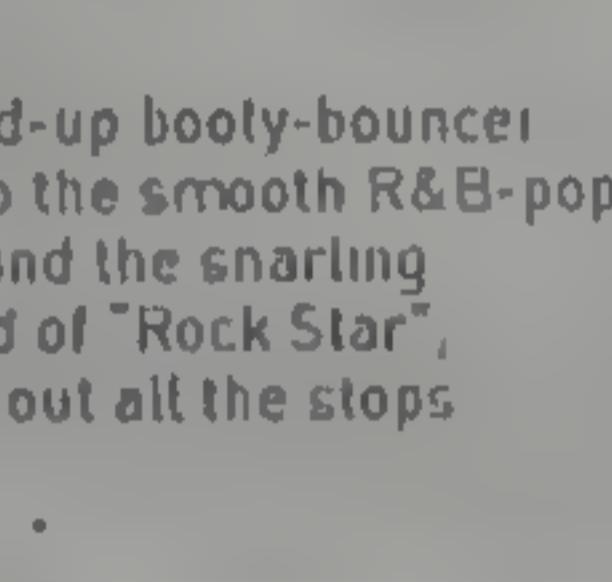
koop

Already heralded by some as the album of the year, this collection of electro-infused jazz is winning fans worldwide.



n.e.r.d.

From the sexed-up booty-bounce of "Lip Dance" to the smooth R&B-pop of "Provider" and the snarling nu-metal grind of "Rock Star", N.E.R.D. puts out all the stops.



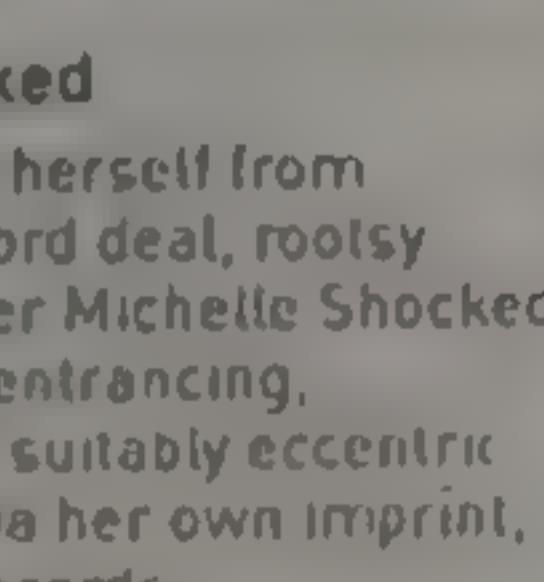
dolly parton

After more than 25 years as a bona-fide pop-country superstar, Ms. Parton has embarked on a new phase of her musical career, beginning with 2000's *The Grass Is Blue* and continuing with this rustic gem.



Suba

As one of the freshest new producers to emerge from Brazil, Suba (1961-1999) put his sonic stamp on such notable albums as *Bebel Gilberto's* exquisite *Tanto Tempo*.



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CLASSICAL NOTES

By ALLISON KYDD

Farewell, concerts?

I've been away, though only as far east as Sudbury and Winnipeg, so don't write me off as a traitor! I was sorry to miss out on KidsOp, the summer opera workshop especially for youngsters, and its production of *Jason and Hanna*. This new opera, the brainchild of Welsh composer Mervyn Burtch and Alberta librettist

Mark Morris, explores the plight of children in war zones. Morris helped found Wetaskiwin-based KidsOp five years ago, aiming to interest children in opera by giving them opportunities to participate.

I also regretted missing soprano Judith Richardson and pianist Robin Phillips at King's College on July 10. Fortunately for me (and others on vacation last week), Richardson has another concert coming up soon. Or perhaps I should say "entertainment." She and fellow soprano Phyl-

lis Knox are preparing an afternoon of readings and parlour songs for sometime in September. Their inspiration is Lucy Maud Montgomery, creator of that internationally renowned carrot-top Anne of Green Gables. Imagine, says Knox, "lush duets and solos, folk and parlour songs popular in the early 1900s." She also promises a fitting atmosphere, courtesy the parlour of Holy Trinity Anglican Church. Cucumber sandwiches, anyone?

Ever wonder when musical events moved from parlours to concert halls? I recently researched the subject. *The Oxford Companion to Music* says the word "concert" comes from the Italian "concerto." *The Harvard Dictionary of Music* suggests "concerto" comes from either the Latin *concertare* ("to fight" or "to contend") or from *conserere*, which means "to join together" or "unite." The most common interpretation is that of performing together, though the idea of contending is a suggestive one. Who hasn't heard musicians who appear to be competing for the spotlight rather than working together?

The history of the concert, like its definition, varies from country to country, yet there is general understanding a concert is public rather than private and that admission is paid at the door. *The Oxford Companion* and the *Harvard Dictionary* agree that the first real concerts were held in England and organized by a London violinist named John Banister in 1672. Before this, musical performances took place in private homes of the wealthy—attendance

by invitation—in palaces, chur-
ches, or opera houses.

Public opera houses preceded public concerts—the first opened in Venice in 1637. London had the second, but British music fans had to wait until 1656 for it to be completed. The only opportunity common people had to hear good music was in the churches. Some London taverns used to attract customers, sometimes going so far as to install organs.

Following the Banister concert, London charcoal merchant named Thomas Britton established a series that ran weekly for 36 years. By this time, concert series were being established in Europe as well, in France (*Concert spirituel*, 1725) and in Germany (*Gewandhaus Konzerte*, Leipzig, 1781). The American colonies also had concerts, starting in Boston in 1731 and Charleston in 1740. American practice was to close concerts with balls. [*I'm going to ask you what by that phrase you mean "fro* *dances."* —Ed.] In Canada, says the Harvard tome, "The establishment of British rule (1760) and the growth of urban centres encouraged theatrical, opera and subscription concerts."

The Oxford Companion also comments on the future of concerts, suggesting that there is no longer money to be made from orchestral concert-giving. "Except when there is a very large hall, subsidies seem to have become a necessity," says Scholes. "This applies on both sides of the Atlantic." This edition of the *Companion* was published 40 years ago. How little things have changed! ☺

The image shows the front cover of the 'Busted Stuff' album by the Dave Matthews Band. The cover features a black and white photograph of the band members in a dark, outdoor setting. The title 'DAVE MATTHEWS BAND' is at the top in large, stylized letters. Below it, the album title 'BUSTED STUFF' is prominently displayed. Text on the cover includes 'BUSTED STUFF... the brand new studio album', 'featuring "Where Are You Going", "Bartender", "Grace Is Gone", "Grey Street", "Digging A Ditch"', 'Includes BONUS DVD & INTERVIEW', and '2 bonus exclusive DVD extras'. A '1479 CD' logo is in the top right corner. The bottom half of the cover features a red background with the band's name and the album title again, along with track listing and logos for 'Dave Matthews Band' and '360 Sound'.

BIG ROCK

inside global club culture

BPM

BY DAVID STONE

Sometimes a great Notion

If there's a perfect place to hear electronic music, Jason Hodges thinks it's beneath a prairie sky. The Calgary-based promoter who runs Catalyst Productions spent months looking for the perfect spot to throw this weekend's **Motion Notion** festival, and he believes he's got it.

"There's no concrete, no fences, nothing," he says of Rangetown Park, located an hour's drive west of Edmonton. "There's a shallow river nearby where one of the stages will be. I

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Techno/House/Trance
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Spin Me
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Saturdays
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FREQUENCY
Eli & Prosper
House/HipHop/DTempo
Saturdays
4PM-6PM

CANIBREAN SWING
KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
8PM-10PM

THE GLOBAL GROOVE CONNECTION
DJ Shy-guy
Acid Jazz/
Rare Grooves/Soul
Saturdays
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URBAN MANSION
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM-2AM

inside global club culture

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"There's no concrete, no fences, nothing," he says of Rangetown Park, located an hour's drive west of Edmonton. "There's a shallow river nearby where one of the stages will be. I

found it last January, and I got it right away. It's probably the most beautiful campground I've seen in Alberta."

This is the third year for Motion Notion, an event inspired by Hodges's travels to Europe and Thailand, where outdoor events like this are the norm. "Outdoors is where this music belongs," he says enthusiastically. "Things like this have changed my life. You'd go to a place like Thailand and things like this happen all the time, where people get together and have these fantastic outdoor parties. It's not like being in a club, where you're contained by things like walls."

Hodges is a big believer in the spiritual aspect of music, and he describes Motion Notion as his attempt to reconnect with nature. He adds that he named the annual parties after his idea of movement defining existence, and movement requiring constant change. "I know it sounds like hippie talk," he says, "but I really believe that you can use this music to get back to our natural selves. As a race, we're using technology to open up parts of ourselves in terms of expression or ideas. It's like a religion for me and other people, and holding an event like this hopefully shows people what's out there and what is possible."

Philosophy aside, Hodges wanted Motion Notion to keep the musical and artistic spectrum wide open. A fan of psy trance characterized by event headliners from Goa, India, the Designer Hippies, Hodges made a concerted effort to add DJs and live acts that would address fans of house, breaks, drum 'n' bass and progressive. As a result, the three-day event will also feature Chicago house jock Christopher

Robin, local R&B group the Hi-Phoniqs, Calgary's Recipe for a Small Planet, in addition to the 80-plus other acts.

"I wanted to bridge the gap in the programming and have a huge selection of music," Hodges explains. "Everyone is playing amazing music, and almost all of the bands have an electronic edge to what they're doing."

The site will be fully equipped with bathroom facilities, food vendors (including vegetarian cuisine), playground amusements, DJ workshops, and on-site medical and security personnel. "No showers, though," Hodges laughs. "But everyone's welcome to take a dip in the river."

Advance tickets for Motion Notion are available locally for \$70 through TicketMaster, DV8 Records, Foosh and Underground WEM, or \$80 at the gate. For those unable to make it out until Saturday, tickets at the gate will be \$60 after noon and \$40 after midnight. Prices include free camping. The festival is all ages, with campground rules. For more details on the event, including location and tips on what to bring, visit www.motionnotion.com.

Dish and that

Before you head out this weekend, might want to head down to the tonight (Thursday) to check out "Dubfire" Shirazinia of Deep Dish. Tickets are only \$10 at the door, and the night will also feature Yoshitosh Behrouz and Calgary's Cary C. Then, if you can't fit Motion Notion into your schedule, you might want to check out Majestik on Saturday. U.K. hard house princess Robin Auburn will be hitting the decks.

And I'm pleased to add that the week's bash to celebrate the arrival of Future Funk Fridays at Lush will include a VIP listening session of new Nettwerk compilations *Play* and *Chillout 2002*. If you want to be on the list for next Friday, drop me an e-mail at davidstone@shaw.ca and the first 25 people to get back to me will be invited, but the rest of you are certainly welcome to join us when we open the doors to the public later for a party with Toronto's *Two Illusions* and Red Deer's K-Autic.

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THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija Jetha, Johnny Five and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

BRONZE—10345-105 Street, 423-7884 • FRI: Expressions, progressive house with resident DJs Darcy Ryan and David Lee and weekly guests

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invincible, and guests • JUL 19: Generation 2 Vexx • SUN: Ladies Night, with DJ Invincible, MC J-Money

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al-V and Wayne B

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE: Method, breaks, hip-house with DJ Headspin

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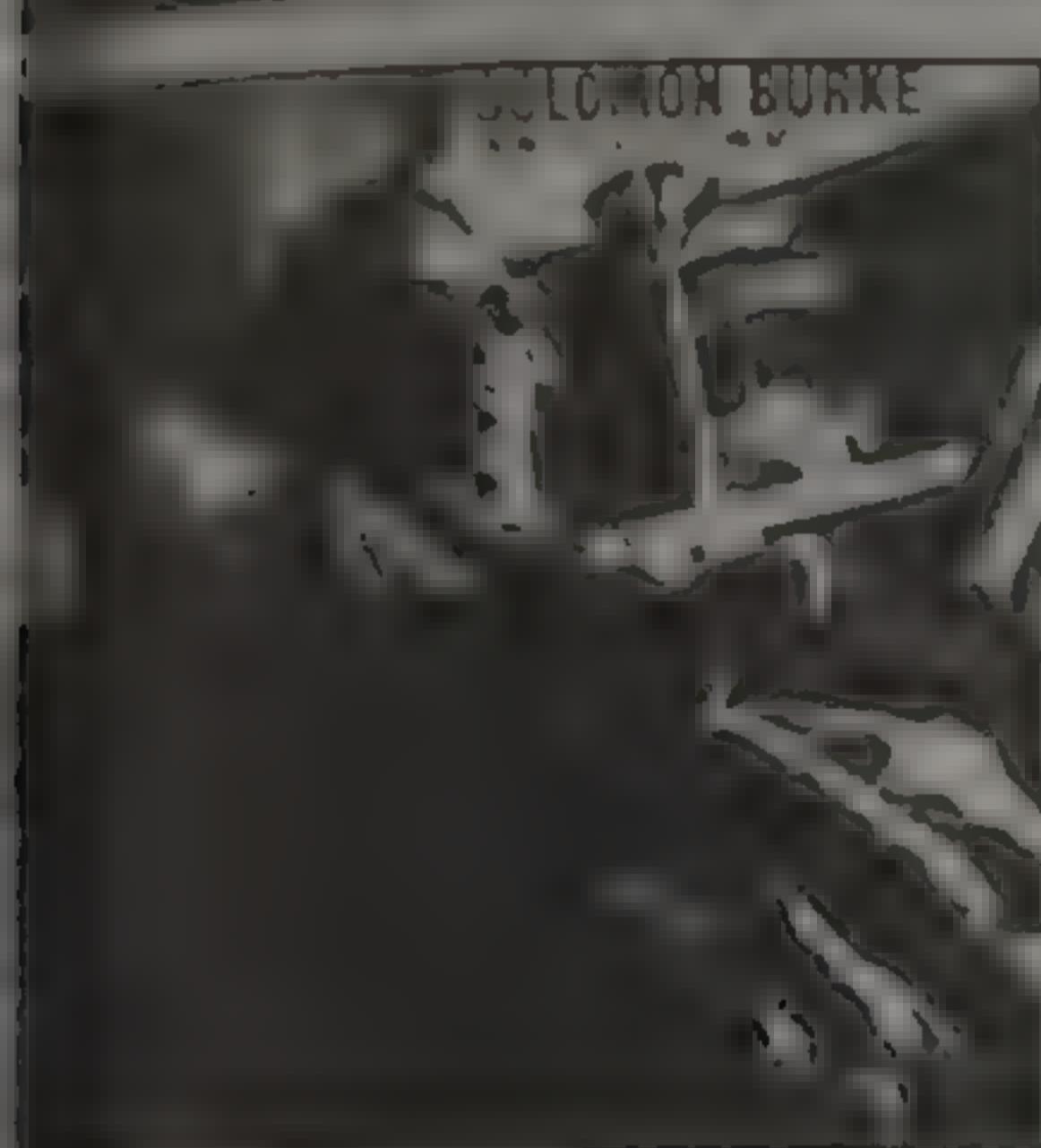
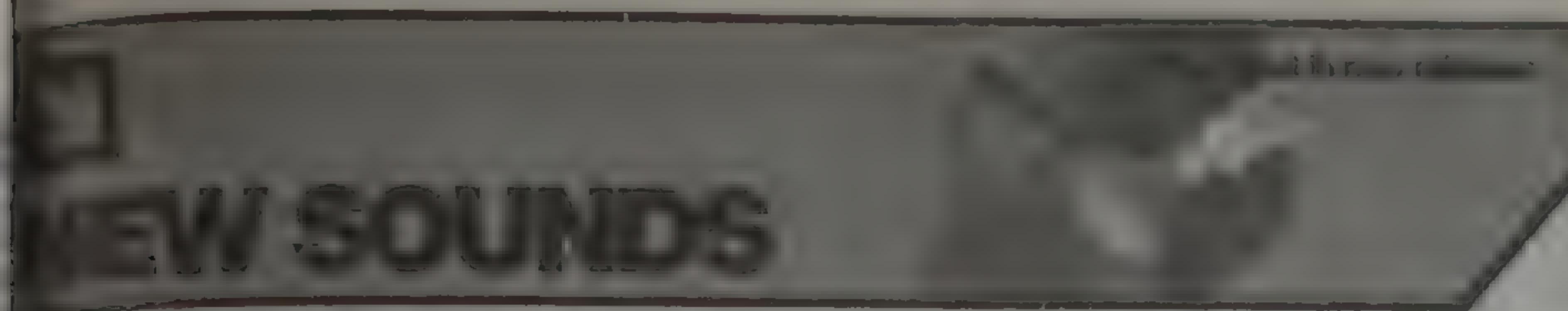
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SOLOMON BURKE DON'T GIVE UP ON ME (FAT POSSUM)

soul hitmaker Solomon Burke demonstrated a great deal of wisdom when he joined forces with Anti, the indie record label that's made a specialty of signing up legendary genre icons whose hit-making days are far behind them (e.g., Merle Haggard), and then giving them enough space and the freedom in the studio for them to create pretty much defining albums of their careers (Haggard's *If I Could Only Fly*).

The material Anti has given Burke to work with on *Don't Give Up on Me* isn't be stronger—11 new or unreleased songs by Bob Dylan, Elvis Costello, Tom Waits, Nick Lowe, Van Morrison and Brian Wilson. (In fact, the Waits song, "Diamond in Your Mind," is better than anything on the two albums he recently released under his name.) But Burke's voice—so passionate, so urgent without seeming false or showy—takes these compositions to the next level, imprinting songs like "Flesh and Blood," "Sit This One Out" and the title track with such depth and authenticity that they sound like towering personal statements in their own right. Producer Joe Henry (a talented singer-songwriter in his own right) also deserves credit for the textures he coaxes out of the simple

arrangements for guitars, drums and organs—similar to the offbeat sound he perfected on his own recent disc *Scar*. And when the gospel group the Blind Boys of Alabama backs up Burke's meaty voice on the penultimate track, "None of Us Are Free," it's like an ideal marriage of heaven and earth. ★★★★ —PAUL MATVYCHUK

THE VINES HIGHLY EVOLVED (CAPITOL)

It makes me worry about a genre when people start talking about saviors. In the case of Australian band the Vines, though, they actually live up to the hype being dished out about them. Ironically, there's nothing new musically in *Highly Evolved*, but the band does an excellent job of pulling together disparate sounds like groove rock, furious punk and jangling psychedelic pop and making it cohesive enough to be engaging and highly entertaining. The explosive single "Get Free" might seem like Nirvana's unheard pop moment, but tracks like "Outtahaway" and "Factory" will make you think of the Beatles and the Beach Boys armed with Marshall stacks and distortion pedals. Will *Highly Evolved* save rock music? As long as bands like the Vines keep making records this damn good and fun, nobody will ever have to worry. ★★★★ —DAVE JOHNSTON

THE RED HOT CHILI PEPPERS BY THE WAY (WARNER)

Kick ass. That's what the video for the title track of the new Red Hot Chili Peppers disc does to me every time it comes on the tube. Not because of the song, but the mullethead taxi driver. Especially when he does his little dance in the tunnel with the flares. However, the rest of this album forgoes the funky thump of the Peppers' early work and follows in the footsteps of the syrupy *Californication*, with only the rocking "Can't Stop" and the aforementioned title track saving

the Peppers from becoming a complete shadow of their former selves. I blame "Under the Bridge" for this one. ★★★ —DAVE JOHNSTON

VARIOUS ARTISTS PUNK-O-RAMA 7 (EPITAPH)

Still selling well-packaged rebellion with a little more legitimacy than the major record labels, Epitaph has put out yet another *Punk-o-Rama* collection aimed at people who'd rather not bother buying the real albums. Filled with many familiar faces—such as the overrated Pennywise or the eternal Bad Religion—little seems to have changed between the collections except for the songs and the cover art.

Maybe it's my imagination, but a lot of these songs sound whinier and more lifeless than those on the other *Punk-o-Rama* comps. That's not to say that there aren't any good songs here—they're just harder to find. Meanwhile, the inclusion of a few unreleased and unremarkable tracks ensures that anyone who "needs" that one extra Guttermouth song will pick this release up. *Punk-o-Rama 7* will probably satisfy you in the way that a meat and potatoes meal satisfies a hungry man: it'll fill you up, but it's nothing special. ★★ —JAMES ELFORD

VARIOUS ARTISTS SOUNDBOMBING III (RAWKUS/UNIVERSAL)

Grassroots hip hop rarely gets to shine on a large scale. That's why the *Soundbombing* series, which traditionally focuses on unknown or undiscovered talent, has historically provided a refreshing alternative to the norm. Many artists, including Mos Def, Talib Kweli and Pharoahe Monch, have used compilations like *Soundbombing* and *Lyricist's Lounge* to propel their now-booming careers.

Unfortunately, the third installment in the *Soundbombing* series opts to stick with those same MCs even after they've

reached the limelight instead of continuing to uncover new talent—established MCs like Missy Elliot, Capone-N-Noreaga and the Roots all make appearances on the disc, which is mixed by Cipha Sounds and Mr. Choc. If it weren't for occasional satisfactory appearances like Q-Tip on "What Lies Beneath" and Common on "Yelling Away" or the show-stealing contributions of Skillz on "Crew Deep" and "They Don't Flow," *Soundbombing III* would be a lost cause.

★★★ —SEAN AUSTIN-JOYNER

Weakerthans; he's got that inner-city/rural split coursing through his chords and characters. With a few covers seamlessly slipped into the mix—including "Loretta" by Townes Van Zandt and Uncle Tupelo's "Still Be Around"—The Black Monk is a suitable accompaniment for driving across the prairie or walking through the concrete jungle. Take your pick. ★★★★ —DAN RUBINSTEIN

VARIOUS ARTISTS MASTER T REGGAE VIBES: SESSION ONE (VIRGIN)

For 17 years, Tony (Master T) Young's presence on MuchMusic had a definite influence on our musical tastes. Young was particularly instrumental in popularizing mainstream hip hop, R&B and reggae among Canadian music fans. Therefore, Young's transition from TV to music production is more than a natural one—it's the only logical one.

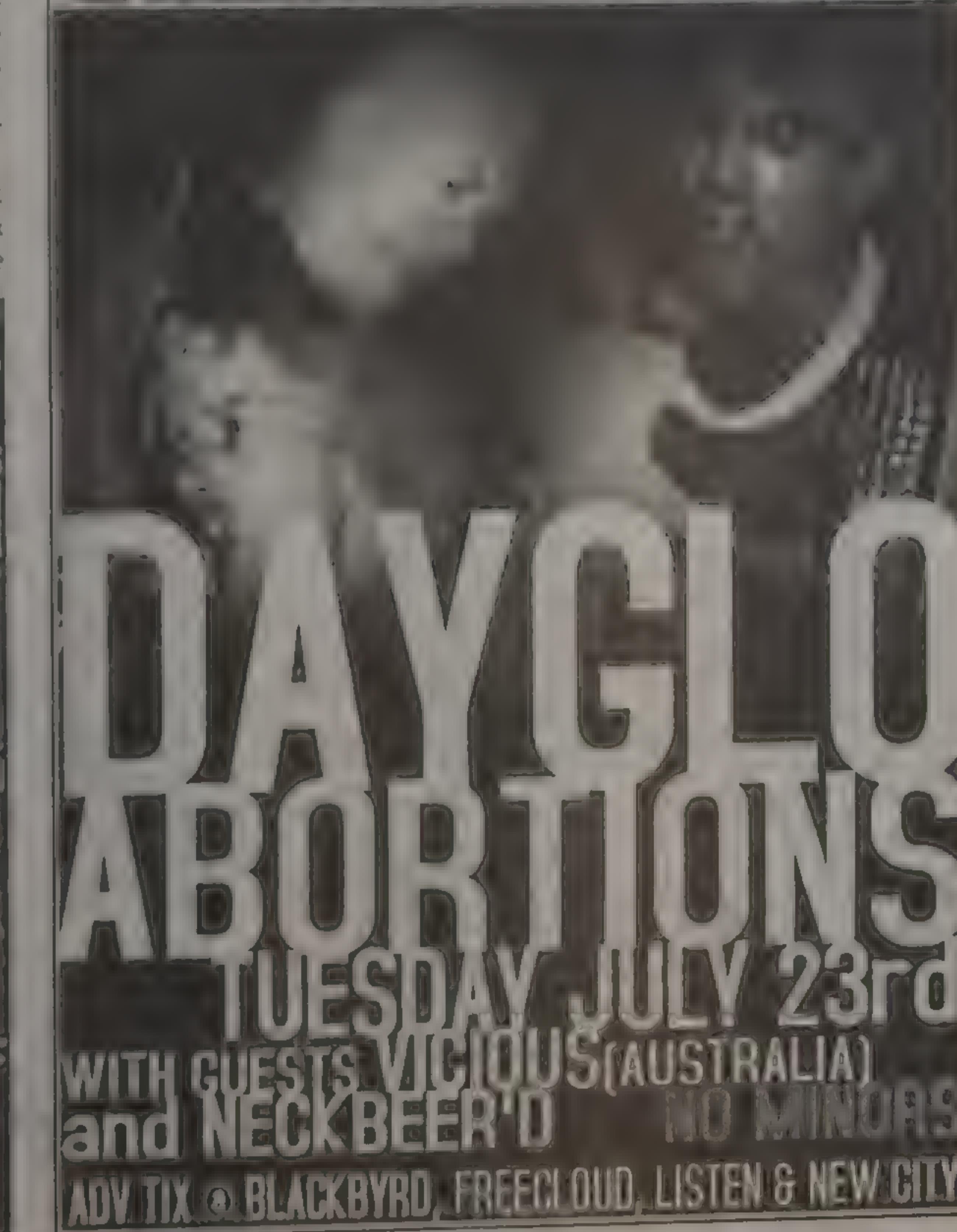
Reggae Vibes: Session One's mainstream song selection is inviting to those who may not know who Louie Rankin is yet but are familiar with Shaggy and Snow, whose inclusion on the disc is a sort of welcome mat for more obscure selections like Buju Banton's "Wanna Be Loved" and Capleton's "Hunt You."

The diverse song selection doesn't end there, either; hip hop is represented by a "refix" of Kardinal Offishall's "BaKardil Slang," featuring Bounty Killer.

But it's Nelly Furtado's "Turn Off the Lights" remix that will cause the most double takes. Her vocals simply seem more fitting over a dancehall beat than they did over the original or Timbaland's flawed attempt. Mainstream or not, *Reggae Vibes* is a varied, unique and entertaining piece of work.

★★★★ —SEAN AUSTIN-JOYNER

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THE SADDIES

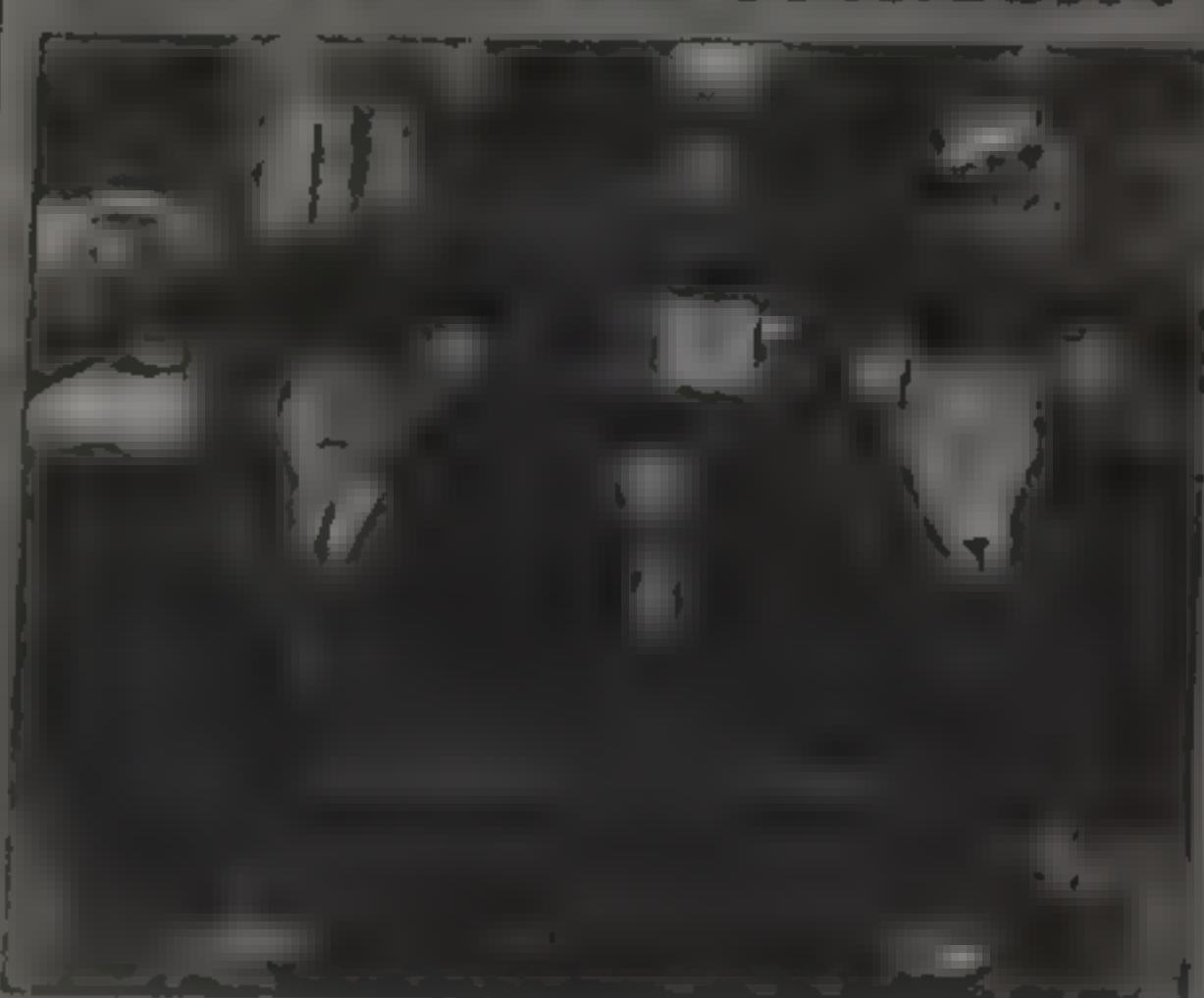
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ENTERTAINMENT REPORTING 101



1 *Halloween: Resurrection* confined naive teenagers in a house equipped with 12.3 million hidden video cameras!

2 *Mr. Deeds* delivered 11 million pizzas!

3 *The Crocodile Hunter: Collision Course* milked 10 million ounces of venom from a poisonous snake!

4 *(de) Like Mike* sported 7.6 million braids in its hair!

5 *(de) Lilo and Stitch* rode 7.6 million waves!

6 *Minority Report* rode a rocket pack 7.4 million feet straight up!

7 *The Bourne Identity* disappointed 5.8 million moviegoers still waiting for Doug Liman to make a *Swingers* sequel!

8 *Men in Black II* saved the world with help from 25 million worm-like aliens!

9 *Road to Perdition* performed 22.1 million piano duets with Paul Newman!

10 *Reign of Fire* was scorched by dragon's breath hotter than 16 million °C!

THE ASTERISK

Yoko Ono has created a limited-edition series of signature art cards featuring her own paintings for the popular card game Uno, which will be released under the name Ono Uno. A further celebrity edition, designed by skater Apolo Ohno and called Ohno Uno, will follow next year*

David Duchovny has one of America's largest collections of quilted oven mitts, with over 700 different pairs*

Since leaving *Melrose Place*, Lisa Rinna has earned a doctorate in astronomy at UCLA, and hopes to join NASA in the fall*

Nicolas Cage has been approached to play Frasier Crane in a big-screen adaptation of the popular sitcom *Cheers**

Due to a rare spinal condition, Vanessa L. Williams can't bend over and touch her toes*

In order to preserve his precious pipes, Bing Crosby would gargle with cat litter*

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT

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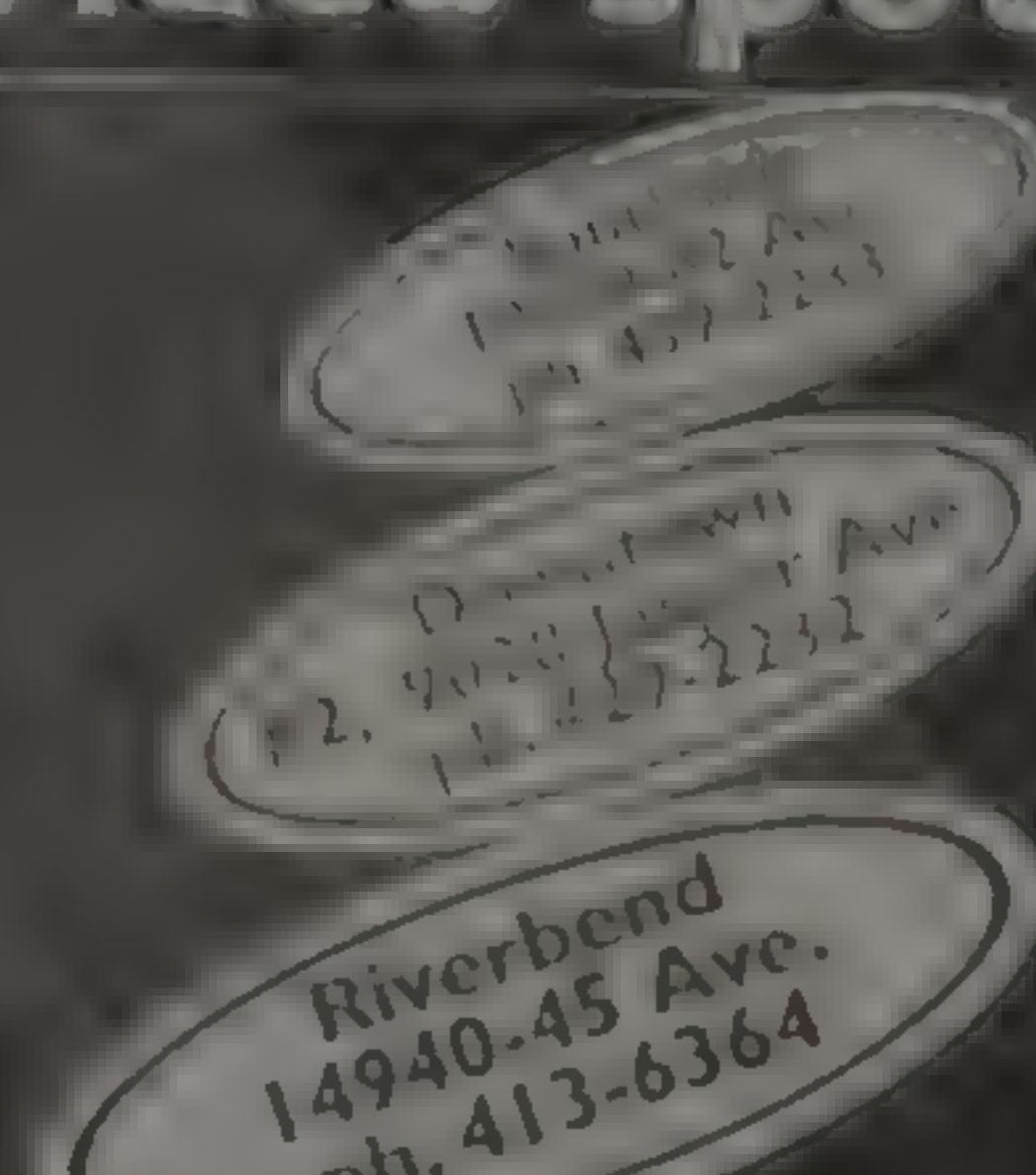
NEW BEST FRIEND
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AMELIE
(also on VHS)

INDISCREET

MEAN MACHINE
(also on VHS)



film

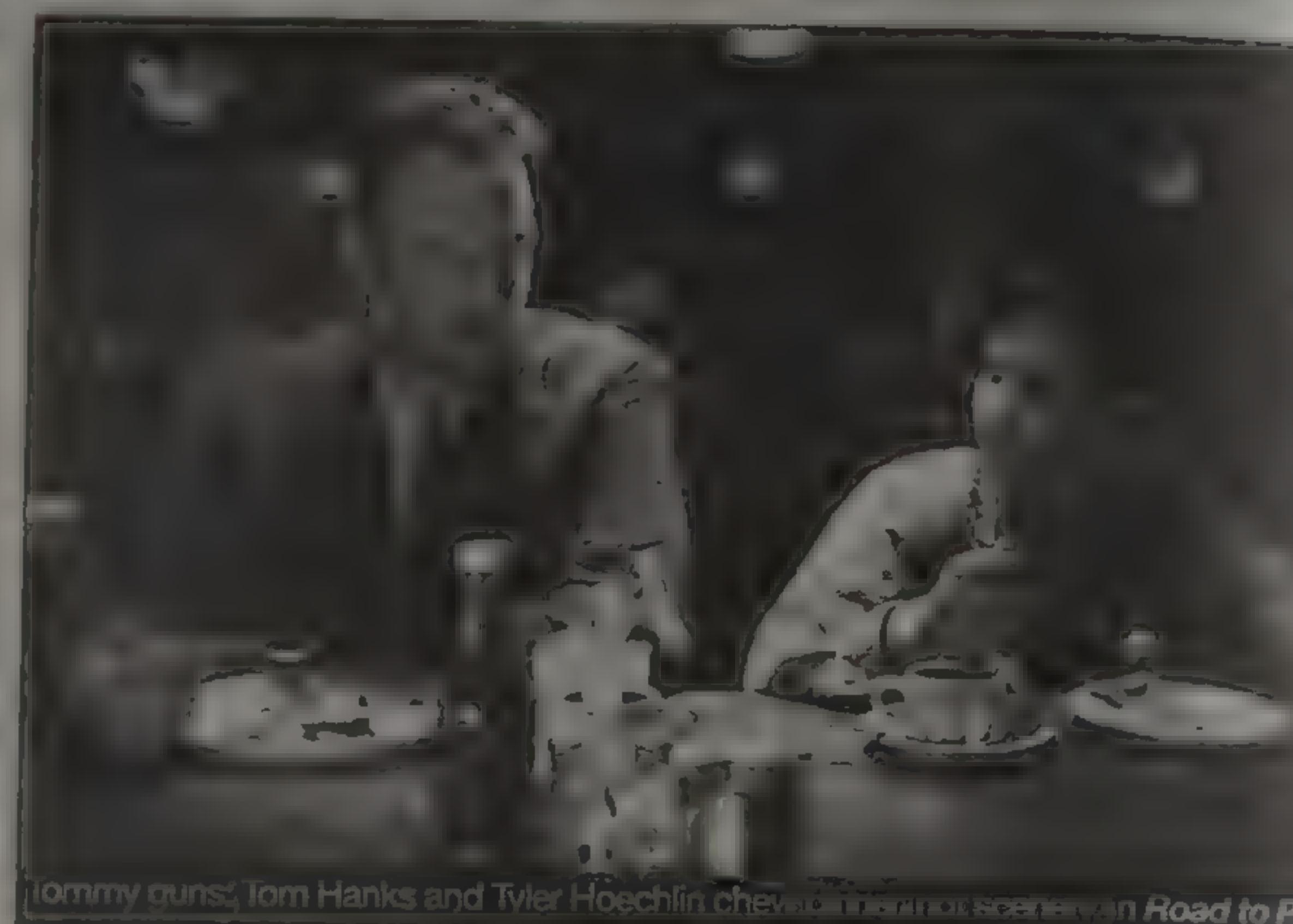
Shooting blanks

Road to Perdition is a well-made but frustratingly empty gangster tale

BY JOSEF BRAUN

Gangster movies, with their themes of violence and redemption, are one of the great cultural treasures of the American cinema. So it only seems appropriate that Sam Mendes, the British-born golden boy of international theatre who hit the jackpot with his American-produced film debut *American Beauty*, would find himself making one for his follow-up. *Road to Perdition* is a well-made American movie; so well-made, in fact, that there's barely room to breathe within its perfectly composed frames and sepia-toned sets, its coolly drawn characters and calculated moral universe. It's a gangster movie all right, but the violence—though it's often brutal and tallies up an enormous body count—is strangely uninvolved and detached, while its themes of redemption are writ large yet bafflingly hollow. Mendes's movie has all of the elements that nab Academy Awards: heavy American themes left unexplored, great American actors left underused, beautiful period production design left merely beautiful, a score by Thomas Newman that sounds like every score by Thomas Newman (except this time it's sorta Irish), no sex and loads and loads of death. If he didn't have so much taste and subtlety, Mendes would be a clone of Steven Spielberg at his most hamfisted.

The approach Mendes takes here isn't all that different from the one he took in *American Beauty*, but in that film, the material had room in it for things to cook, for actors to have some fun. I found the tight plotting and pacing of *Road to Perdition* to be totally engaging, but ultimately, after the all the cards were played, quite unsatisfying and stuffy. The film is so over-choreographed, the temptation is to blame the preciousness of its director, but the problems here really begin with the text. After having written *The Haunting* and the tedious Cuban Missile Crisis drama *Thirteen Days*, two of the most wooden Hollywood mega-bombs in recent memory, screenwriter David Self has admittedly improved his craft somewhat with *Perdition*—although his source material, a graphic novel by



Tommy guns: Tom Hanks and Tyler Hoechlin chew the fat on a road trip in *Road to Perdition*

Max Allan Collins and Richard Piers Rayner, probably had a lot to do with that. If only Self had made his script more like a comic book.

Sullivan's travels

The story is set in Illinois in the winter of 1931, where a misunderstanding within the Irish mafia results in a string of needless murders. Twelve-year-old Michael Sullivan (Tyler Hoechlin) witnesses his quiet hitman father, Michael Sr. (Tom Hanks), commit a handful of these murders, and worlds that the elder Michael had always kept separate now collide in tragedy. What follows is a somber father-son road trip, but not a road movie—that would require some spontaneity (plus, that would make it *Kikujiro*).

Young Michael wonders whether or not his father is a good man and, I

drama

guess, so does Michael Sr. Thing is, the moral duality the Sullivans grapple with is a token one. Hanks, despite his sullen demeanor and his caterpillar mustache, is still his usual good old self here, a nice guy who cares a lot about his kid but also places both of them in danger by demanding revenge on those who have wronged him. Can Sullivan be a good man and a killer? Sure, because *Road to Perdition* says he can. But Mendes, Self and Hanks seem to have unanimously agreed to do nothing to develop this theme, even though the question is so overstated as to be spoken aloud in Hoechlin's corny voice-over.

The father-son business isn't limited to the Sullivans, however. There is also John Rooney (Paul Newman), the likable bootlegger who controls their town, and his spoiled, hotheaded

son Connor (Daniel Craig), who's trigger-happy ways provoke a betray Sullivan—who's in Rooney's beloved godson! (In the film, we see the two play simple piano piece together. The obviously being that Sullivan's "right-hand man" testosterone runs pretty thick; you needn't fear any risible, pah-esque displays of machismo. *Perdition* is too tasteful a movie to permit any such indulgences. What it does mean is that we get a movie with virtually no women (Jenni Jason Leigh gets about two full minutes of screen time) and a lot of air about honour and loyalty.

The Newman touch

Unsurprisingly, it's Newman who breathes the most life into this thing. The old guy's got a way with line readings that can make anything he says sound rich, both meaning and ambiguity, in which he reacts to the slaughter of a half-dozen of his best men somehow contains a palpable measure of both fear and resignation. And, to give Mendes his due, that scene (along with Hanks's final moments) are lovely set-pieces here's the thing: Scorsese at his best makes gangster films that are equally lovely but also relentlessly brutal and brutally intelligent; *Perdition*, meanwhile, reads more like *Die Miss Daisy* than *GoodFellas*. Despite everything, I still think Mendes's director worth watching and the film is worth seeing; it just doesn't offer the meat it promises. ☀

Road to Perdition

Directed by Sam Mendes • Written by David Self • Starring Tom Hanks, Paul Newman and Tyler Hoechlin • Now playing

I've seen fire and I've seen Reign

Reign of Fire
—how makes
fantastic dragon-
fighting seem boring

—PAUL MATWYCHUK

Reign of Fire is an action flick a couple of decades into the future in a devastated, ash-world where dragons have made themselves as the dominant force on the planet. And the screen-newcomers Gregg Chabot and Kevin Peterka, along with a post-*Halloween H2O* scribe Matt Greenberg—seem to have thought the combination of dragons and apocalyptic science fiction was a fantastic premise that they fulfilled their imaginative work was the moment they came up with abot and his collaborators didn't even bothered to decide if the dragons are sentient creatures or just operating according to instinct (information that really help us figure out a lot of the fusingly staged battle scenes); don't explain how the humans met the dragons the first time rampaged across the planet 50 years ago (Did St. George have to helicopters and canisters of fire the way the dragonslayers in this do?); and the explanations provide as to the dragons' sole biological weaknesses (they can't see

very well in twilight; there's apparently only one male dragon in the entire world, so if you kill him, you kill the species) are laughably bald-faced bits of screenwriting expediency.

The film is set in one of my least favourite cinematic milieus: a remote bastion where families of hardy, ragged survivors have gathered to stave off an overwhelming outside threat, and where one noble, resourceful man struggles every day to maintain his followers' failing morale. Here, the leader is Quinn (Christian Bale, looking pretty good in his heavy post-apocalyptic beard), who as a schoolboy

[renewed] action

watched the first of this new generation of dragons kill his mother, and who apparently has worn the same haunted, dragon-hating expression on his face ever since. Quinn is surrounded by the usual assortment of friends and hangers-on: a wisecracking second-in-command (Gerard Butler's Creedy); a disloyal follower whose refusal to submit to Quinn's leadership almost gets him killed; even a cute kid who Quinn dotes on in his gruff, guarded way.

Surprisingly, though, the kid doesn't have a plucky single mother to provide Quinn with a love interest. The only significant female character in the film is Alex (Izabella Scorupco), a biologist/dragon-battle tactician

who arrives at Quinn's outpost in Britain's Northumberland region as part of a group of roving dragonslayers headed up by a guy named Van Zan—disappointingly, not the guitarist from the E Street Band but an obsessed, tough-as-nails, shaven-headed dragon-fighter played by Matthew McConaughey (whose beard, frankly, looks pretty silly) who represents both the first true threat Quinn has ever had to his authority (practically every other scene consists of Quinn and Van Zan glowering at each other with their steely blue eyes), but also the best chance he's ever had at wiping out the dragons once and for all.

Bowman scandals

Reign of Fire was directed by Rob Bowman, a TV veteran with several episodes of *The X-Files* to his credit in addition to the lacklustre 1998 *X-Files* movie, but he's still nothing more than a journeyman director with a modest flair for special effects. *Reign of Fire* contains several scenes in which the screen is filled with immense fire-breathing dragons, but Bowman doesn't make you feel the slightest twinge of awe or



In *Reign of Fire*

fear for the size of these creatures or their incredible destructive powers. You don't root for Quinn's plucky band of survivors or Van Zan's hard-bitten troops; Bowman hasn't given any of their characters enough texture for you to feel for them as individuals. And you don't even feel any sadness or terror at the destruction of the world's greatest cities; all you notice is the misspelled word in the headline of a fake issue of *Time* magazine that passes by Bowman's camera during an early montage sequence.

The film contains exactly one good scene: Quinn and Creedy acting out the climactic scene of *The Empire Strikes Back* as a bedtime story

for the outpost's children. It's obvious that the two men still know those movies by heart, and it's the spiritedness of their re-enactment as much as the story that enthralls their young audience. This is the kind of funny, fresh, undefinably right detail that the rest of this movie lacks; it would be a pretty miserable post-apocalyptic outpost indeed whose inhabitants were forced to watch re-enactments of *Reign of Fire*. Θ

Reign of Fire

Directed by Rob Bowman • Written by Gregg Chabot, Kevin Peterka and Matt Greenberg • Starring Christian Bale, Matthew McConaughey and Izabella Scorupco • Now playing

Son of the Bride: South American Beauty?

An overworked businessman re-evaluates his life in Argentinean treat

By JOSEF BRAUN

One of this year's Academy Award nominees for Best Foreign Film, Argentinean director Juan José Campanella's *Son of the Bride* is a gentle, and observant story of an average guy living in Buenos Aires average sorts of problems. Or is average? After all, he's not impoverished or all that oppressed by his ongoing state of political mal. (He's a restaurateur, for sake!) *Son of the Bride* is the movie that any good Marxist student is supposed to hate: a American film about the mid-20th-century Argentinean culture. But it's also got any film lover could real in a Latin American film—or in, for that matter: it's truthful, pacific way of living (instead of glorification), it's an insightful look into another culture and of someone's political agenda. Most significantly, it's got guts in equal measure. The story, written by Campanella and Fernando Castets, centres on 42-year-old Rafael (Ricardo

Darin, also featured in the recent *Nine Queens*). Rafael has loving parents, a beautiful younger girlfriend and a bright young daughter, but Rafael's closest ally is his cellphone, which rings incessantly and works as a form of motivational electroshock therapy for this overworked and grossly insensitive businessman. He runs the restaurant he inherited from his father, and he runs it well, upholding a painstaking standard of quality. (He even tries to slug an employee who fails to do his job properly.) But the developers are at his door, reminding him that mom and pop businesses

[renewed] foreign

are over. They want to give him a good deal for the whole kit, just to help him out "in this time of crisis." Rafael is nonplussed; his business is his life. He smiles and responds by pointing out that in Argentina, "there has always been a crisis."

Down Argentine way

Indeed, Campanella does manage to address the chaos within the Argentinean economy, and we see it with a vital clarity from the middle-class point of view: banks collapse, suppliers run dry, institutions which once supported one another are now in opposition. Rafael is a callous man who's gotten used to avoiding trouble

largely through bribes and charm, but the bribes won't work anymore (and, as his own mother points out to him, he's turned into an asshole). All of these factors, reflecting current events, play an important role in *Son of the Bride*, but the real dilemma at the core of this movie is a far older, more universal one: It's a good old fashioned midlife crisis.

The absurdly hectic and pleasureless life Rafael leads catches up with him and attacks his health. He spends several days in intensive care and has time to think about what's important. But even then, the answer is not so obvious. He could sell the restaurant, maybe move to Mexico—he's always liked Mexico. Maybe he could breed horses, he says. But Campanella isn't after yet another midlife male fantasy story, nor is Rafael's journey the sort of rediscovery of adolescence and suburban wonderment Kevin Spacey experiences in *American Beauty*. *Son of the Bride* places an honest value on hard work and discovering what all that hard work was for—in short, discovering one's sense of deeper responsibility.

The wedding planner

Darin plays Rafael without comment and without flash; he doesn't apologize for his character, nor does he try to win the audience over with charm. He trusts that the story is taking care of itself and goes along with it grace-



Hector Alterio, Norma Aleandro and Ricardo Darin make a perfect union in *Son of the Bride*

fully. The über-dignified Hector Alterio portrays Rafael's father Nino as his sentimental nemesis, graciously accepting his son's maddening behaviour even as his penetrating gaze silently condemns it. Nino has his own concerns, as he attempts to give his wife Norma, who is slowly disintegrating from Alzheimer's, the church wedding she always wanted, even though she may not even comprehend what's happening. But the church cannot talk its lawyers into condoning such a transaction, and even Nino realizes that the culture he once knew has become an unrecognizable bureaucracy. Nonetheless, Nino and Norma's 44-year-old love affair undercuts Rafael's journey with tenderness and provides Rafael with the inspiration to follow through with the dream of a good life he lost some years ago.

Director Alfonso Cuarón has

Son of the Bride

Directed by Juan José Campanella • Written by Campanella and Fernando Castets • Starring Ricardo Darin, Hector Alterio and Norma Aleandro • Zeidler Hall, The Citadel • Fri-Tue, July 19-23 (9pm) • Metro Cinema • 425-9212

Letting Kilmer-heads prevail

Deeply flawed *The Salton Sea* nevertheless has guilty neo-noir appeal

BY JOSEF BRAUN

No matter which way you slice *The Salton Sea*, it feels like a movie from another time. The first half introduces us to the drugged-out world of speed-freak loser Danny Parker. It's a fast-paced adrenaline rush, alternating between demented bliss and depraved violence, with both moods shot through with black humour and a snappy, hyperactive visual style that instantly recalls mid-'90s drug movies like *Trainspotting* and any number of the nasty crime indie flicks that proliferated in the wake of *Pulp Fiction*. The second (and, for

me, more interesting) half involves Tom Van Allen, a former jazz musician and tortured soul hell-bent on avenging the murder of his wife, which took place years ago in the southern Californian dead sea that gives the film its title. This aspect of the film would have fit perfectly in that neo-noir subgenre particular to the 1980s, the kind of mood-driven

[review] suspense

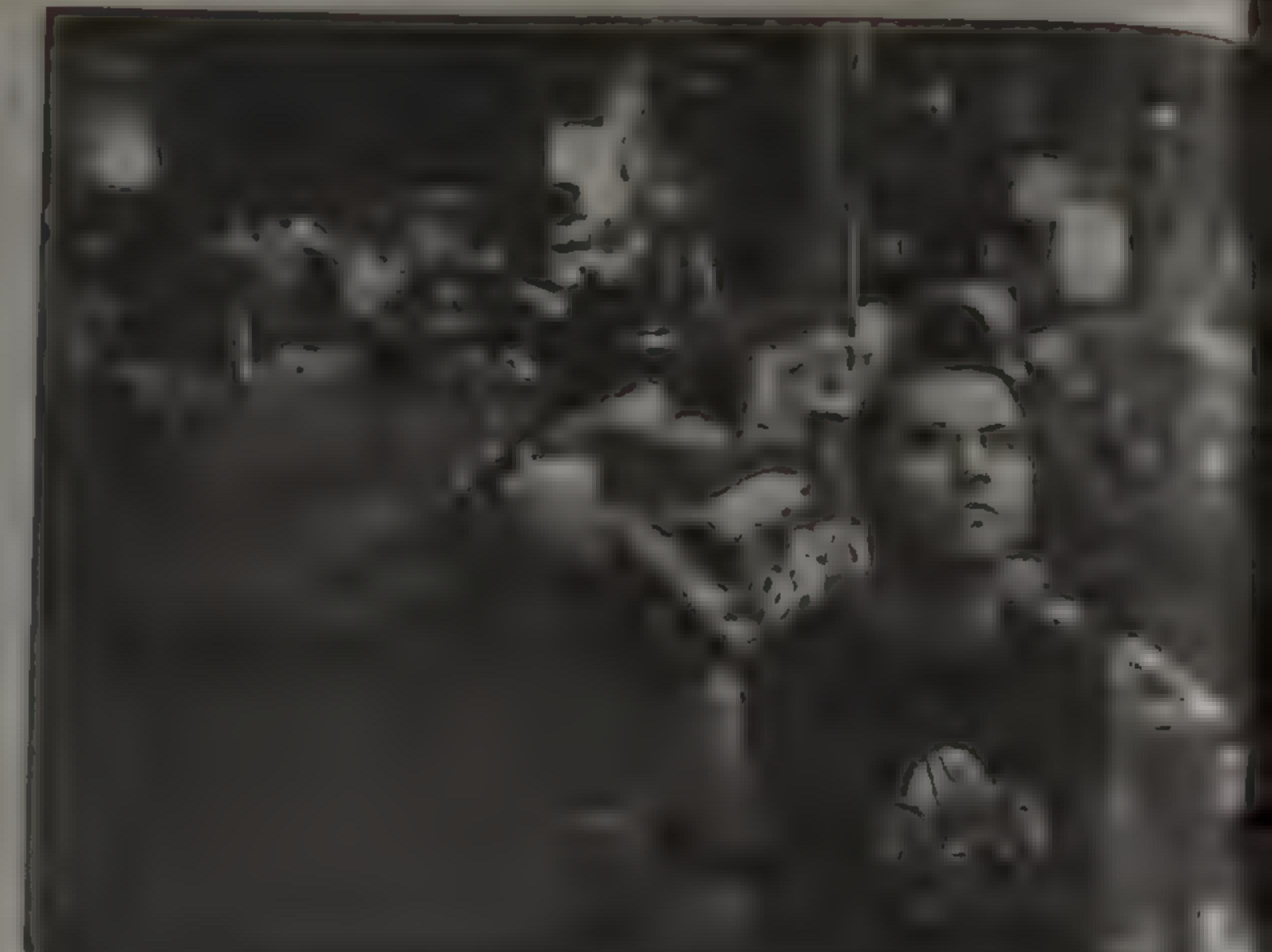
B-movies (some of which were pretty good) that usually starred Mickey Rourke or Gabriel Byrne or Ellen Barkin, if not all three.

These halves would seem glued together rather arbitrarily, except for the fact that they share a central character—Danny and Tom being the same guy (played by Val Kilmer, back in his Jim Morrison leather pants after a decade's hiatus). To

explain: Tom became Danny, ostensibly as part of a ridiculously elaborate plan to trap his wife's murderer by befriending dopers and fining on them to the fuzz. I can't honestly say that much of this story is the least bit original (a manically edited and arranged goofy plan to steal Bob Hope's poop is especially tiresome and derivative), or that any of it holds together very well in the end (or even in the beginning). But I can't say it didn't entertain me in its shaggy sort of way. It's a bit like having that certain uncle over for dinner; you've heard all his stories before and his jokes are on the stale side, but you just kinda like his company nonetheless.

Sea and sympathy

The Salton Sea shares a handful of similarities with *Memento* (discarded identities, dead wives, revenge, cryptic tattoos and a very seedy milieu) and the film's producers were probably hoping it might have similar appeal. But where *Memento* drew in audiences with a compellingly jarring, unfussy and deftly contrived narrative device, *The Salton Sea* has a whole host of wild conceits that are a lot less intelligent and a lot more cheesy. Danny's past as a sexy, fedora-wearing trumpet player feels cooked up for no other reason than the fact that it makes for a nice soundtrack and it's cool. (How different from Leonard Shelby's for-



the wizard of Id. Val Kilmer changes identities dramatically in *The Salton Sea*

mer career in *Memento*!) Also, *Salton's* bizarre revenge plot ultimately doesn't make a lick of sense. The parade of colourful characters are a little too obviously constructed from the eccentric-movie-wacko encyclopedia (particularly Vincent D'Onofrio's noseless hillbilly drug dealer); and the film's recognizable stars—Kilmer, Peter Sarsgaard, Adam Goldberg, Deborah Kara Unger—look pretty silly in their Hollywood dope fiend fashions, piercings and tattoos.

That's a pretty long list of flaws, but it's not quite the whole picture. Screenwriter Tony Gayton (*Murder By Numbers*) has a flair for atmosphere as well as a knack for doling out information at just the right pace to keep things engaging; Wayne Wang's regu-

lar cinematographer Amir Mol some outrageously tacky thing superimposed images; and d. D.J. Caruso does break up his c. like the poor woman whose l. out from under a mattress like twisted tribute to the photography Elmer Batters. Plus, the cast is fil. out by superb actors like Luis Guzman and Anthony LaPaglia. *The Salton* is likable, but it's not much more than a cheap noir fix, the junk food choice of movie-lovers everywhere.

The Salton

Directed by D.J. Caruso • Written by Tony Gayton • Starring Val Kilmer, Peter Sarsgaard, Deborah Kara Unger, Vincent D'Onofrio • Opens Fri, July

Going to war with arac

Giant mutant spiders invade Arizona in dumb-but-fun *Eight Legged Freaks*

BY JOSEF BRAUN

I'm never altogether comfortable recommending B-movies to people because some of them simply don't get their appeal—which is to say, they don't understand that one of the things that "B" stands for is *bad*. This bad-good dichotomy isn't just about irony; it's about kitsch. You either like corny dialogue delivered in melodramatic cries, half-baked narratives that embrace cliché and goofy-looking monsters that eat everything in sight—or you don't. What distinguishes a modern, self-conscious B-movie is largely a matter of how inventively the filmmakers use their clichés, how much contagious fun they have doing it and how efficiently they can get it all over with. Ellroy Elkayem's *Eight Legged Freaks* is a pretty good self-conscious B-movie, more enjoyable than John Paizs's recent *Top of the Food Chain*, I would say, not only because it performs all of the above tasks with an above-average amount of skill—the average, I'll admit, being fairly low in this subgenre—but also because it's actually kinda scary. Scary in a really, really dumb way, but scary!

Eight Legged Freaks is a pleasingly updated spin on the giant monster movies of the '50s, with a few ideas lifted from George Romero's undead films thrown in for good measure. This sort of thing has been done frequently over the last 20 years, but usually these movies are either not openly cheesy enough or so cheesy that they feel more like academic homages than something fresh and up-to-date. Elkayem, making his directorial debut, finds a nice balance to accommodate the requirements of the form; *Eight Legged Freaks* is funny without merely referencing old-movie gags, flashy without losing its pace or

[review] sci-fi

silliness, and freaky in the basest, most physical way. (No matter how stupid this movie gets, there's something disgusting and disquieting about watching humans being spun up in claustrophobic webs where they wait to be eaten alive by spiders that can leap 60 feet in a single bound.)

Razing Arizona

The film takes off clumsily and quickly after some toxic waste is spilled near a spider farm in the ironically named town of Prosperity, Arizona (a conceit not so different from Spider-Man's origin). A variety of arachnids consume the mysterious substance, grow to gigantic proportions and

begin to terrorize the town. The ones who can save Prosperity: Mike (Scott Terra), a precocious year-old nerd; his attractive cop mom Sam (*Arachnophobia*'s Karl Urban) returning to familiar terrain; Ch (David Arquette), the son of the town's deceased mine shaft foreman and Harlan (Doug E. Doug), a paranoid conspiracy theorist who hosts a pirate radio show that keeps the normally dormant Prosperity on the alert for alien invasions.

Arquette, who hit the big time with *Scream*, likes his B-movies and understands the science of them. He shines in *Eight Legged Freaks*, sheepishly trying to woo Sam at all the wrong moments, ominously warning everyone far too many times about theurious amount of methane trapped within the mines and effectively screaming like a mad girl while running from the evil mutant. Scarlett Johansson is also appealing as Mike's big sister; with dry wit, she fully enacts the token scenes of lust followed by physical danger. seemingly invincible monsters naturally play a dominant role, although tend to look creepier in their up-close hairiness than flying around in the CGI-crafted swarms. Either way, they're totally gross and ensure a good time for all those inclined.

Directed by Ellroy Elkayem

Written by Jesse Alexander. Starring David Arquette, Karl Urban and Scarlett Johansson • Now playing

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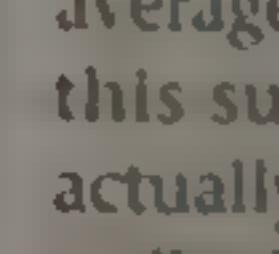
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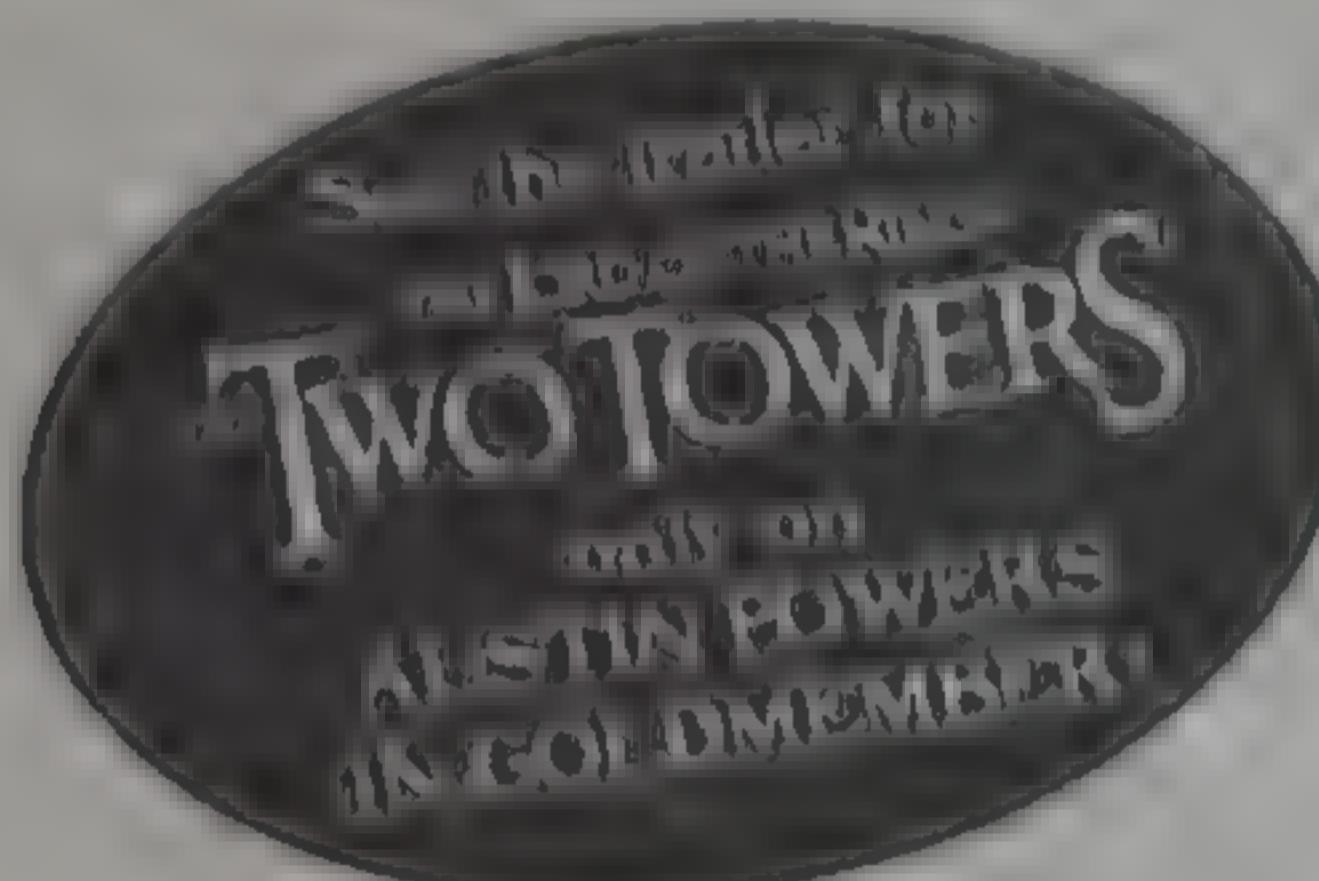
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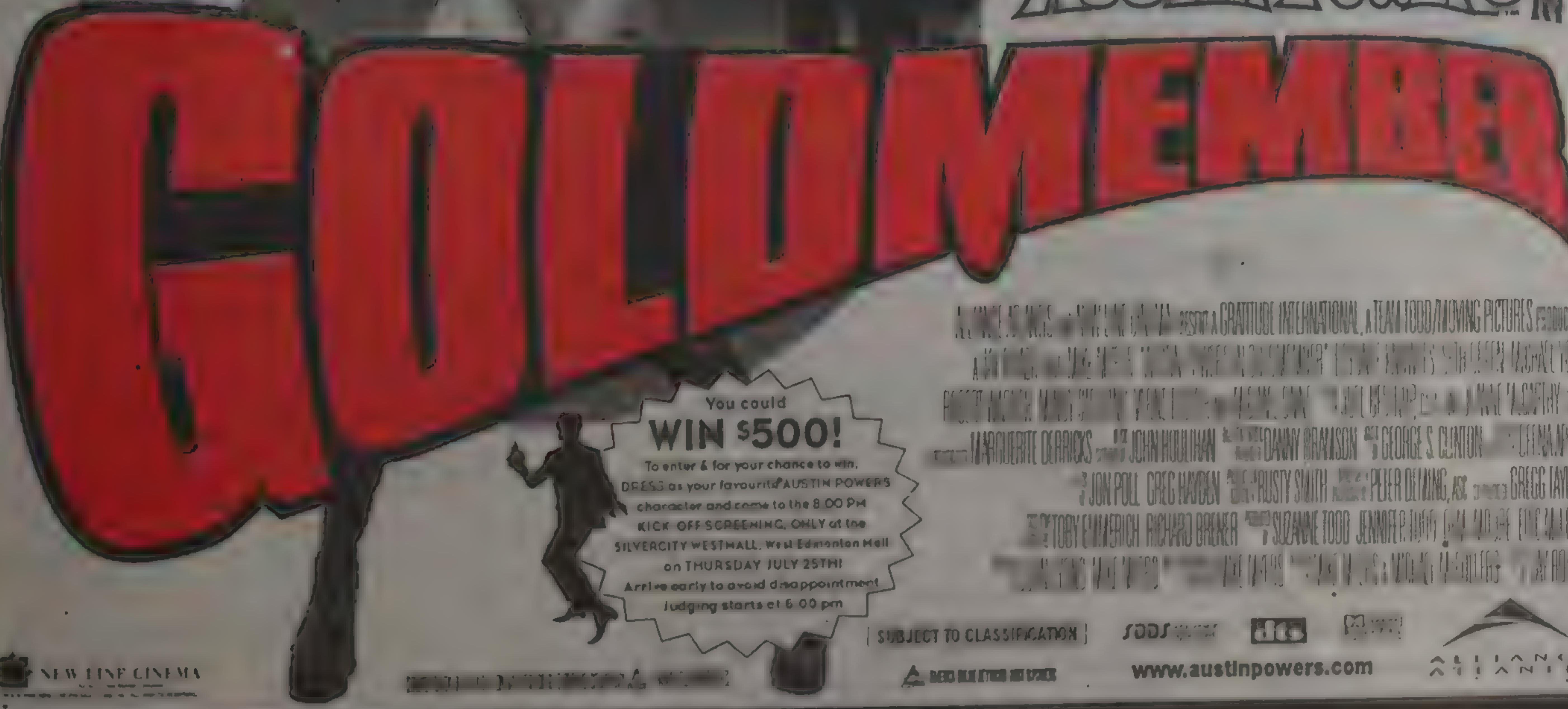
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FILM WEEKLY

NEW THIS WEEK

Vue Pick **Discontinuous Cinema** (M) A selection of groundbreaking experimental/avant-garde short films from the 1960s by a variety of Canadian and American directors, including Kewatin Dewdney's *The Maltese Cross Movement* and Paul Sharits's *T.O.U.C.H.I.N.G.* *Zeidler Hall*, *The Citadel*; Thu, July 18 (7pm)

I'm Going Home (M) Michel Piccoli and John Malkovich star in veteran director Manoel de Oliveira's elegant drama about an aging stage actor whose wife, daughter and son-in-law have all died in a car crash but who only begins to feel truly adrift when he accepts a lucrative job starring in a TV series. In French with English subtitles. *Zeidler Hall*, *The Citadel*; Fri-Tue, July 19-23 (7pm)

It Started With Eve (EFS) Deanna Durbin, Charles Laughton and Robert Cummings star in Three Smart Girls director Henry Koster's wholesome 1941 musical about a waitress who winds up posing as the fiancée of the grandson of a dying millionaire. *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, July 22 (8pm)

K-19: The Widowmaker (CO, FP, GR) Harrison Ford, Liam Neeson, Peter Sarsgaard and Joss Ackland star in Strange Days director Kathryn Bigelow's submarine suspense picture, based on the true story of a Soviet nuclear submarine that in 1961 nearly precipitated World War III when its reactor's cooling system failed, placing the vessel in danger of a meltdown.

The Salton Sea (P) Val Kilmer, Peter Sarsgaard, Deborah Kara Unger and Vincent D'Onofrio star in director D.J. Caruso's Tarantino-esque crime drama about a jazz musician-turned-police-informant-turned-drug-addict who falls in with a gang of methamphetamine fiends while trying to exact revenge on the man who killed his wife.

Son of the Bride (M) Ricardo Darin, Hector Alterio and Norma Aleandro star in director Juan José Campanella's Oscar-nominated comedy about a middle-aged workaholic who re-evaluates his life when his father announces he wants to renew his vows with his wife, an Alzheimer's victim who lives in a nursing home. In Spanish with English subtitles. *Zeidler Hall*, *The Citadel*; Fri-Tue, July 19-23 (9pm)

Stuart Little 2 (CO, FP, GR, LD) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in Stuart Little director Rob Minkoff's sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

FIRST-RUN MOVIES

About a Boy (CO) Hugh Grant, Toni Collette, Rachel Weisz and Nicholas Hoult star in *Down to Earth* director Chris and Paul Weitz's bittersweet adaptation of Nick Hornby's novel about a self-centred British commitmentphobe who develops an unexpected emotional attachment to a depressed single

mother's lonely 12-year-old son.

The Bourne Identity (CO, FP, GR) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

The Crocodile Hunter: Collision Course (CO, FP) Steve Irwin, Terri Irwin and Bindi Sue Irwin star in director John Stainton's family adventure in which the excitable TV nature-show host is recruited by the CIA to retrieve a missing spy satellite which a crocodile has swallowed.

Devdas (CO, GA) Shahrukh Khan, Aishwarya Rai and Vijay Krishna star in director Sanjay Leela Bhansali's anguished and extravagance-ridden, big-budget Bollywood epic about a man who turns his back on his childhood playmate/soulmate for class reasons, only to find that he can never let go of their love. (In Hindi with English subtitles.)

Divine Secrets of the Ya-Ya Sisterhood (CO, FP, LD) Sandra Bullock, Ashley Judd, Ellen Burstyn, James Garner and Shirley Knight star in *Something to Talk About* writer/director Callie Khouri's chick flick about a stubborn woman who gains new respect for her eccentric Southern mother courtesy of a cadre of her similarly high-spirited lifelong friends. Based on the novel by Rebecca Wells.

Dogtown and Z-Boys (P) Sean Penn narrates director Stacy Peralta's entertaining, personal documentary about how a group of southern California kids who in the mid-'70s pioneered the moves and the attitude that would come to define the skateboarding subculture for the next three decades.

Eight Legged Freaks (CO, FP) David Arquette, Karl Urban and Scarlett Johansson star in director Ellory Elkayem's old-fashioned B-movie about a small town in Nevada that gets overrun with giant mutant spiders following a toxic waste spill.

Halloween: Resurrection (CO, FP) Jamie Lee Curtis, Tyra Banks, Busta Rhymes, Thomas Ian Nicholas and Brad Loree star in *Halloween II* director Rick Rosenthal's latest installment in the long-running horror series, in which masked killer Michael Myers returns to his childhood home, where six teenagers are staging a live Internet chat.

Hey Arnold! The Movie (CO, FP) The grade-schooler with the football-shaped head joins forces with his friends to oppose a powerful industrialist with plans of tearing down their neighbourhood and erecting a gigantic mall in this animated feature based on the popular children's TV series.

Insomnia (CO, FP) Al Pacino, Robin Williams, Hilary Swank and Martin Donovan star in *Memento* director Christopher Nolan's psychological thriller about a cop plagued by sleeplessness, guilt and bad memories while investigating a murder in a perpetually sunlit Alaskan town. Based on

the 1997 Norwegian film of the same name.

Last Orders (P) Michael Caine, Bob Hoskins, Helen Mirren, Ray Winstone, Tom Courtenay and David Hemmings star in *Six Degrees of Separation* director Fred Schepisi's flashback-filled ensemble drama about four men who take a car trip to dispose of the ashes of a life-long mutual friend. Based on the novel by Graham Swift.

Like Mike (CO, LD) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

Lilo and Stitch (CO, FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

Men in Black II (CO, FP, GR, LD) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay reteam to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

Minority Report (CO, FP) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

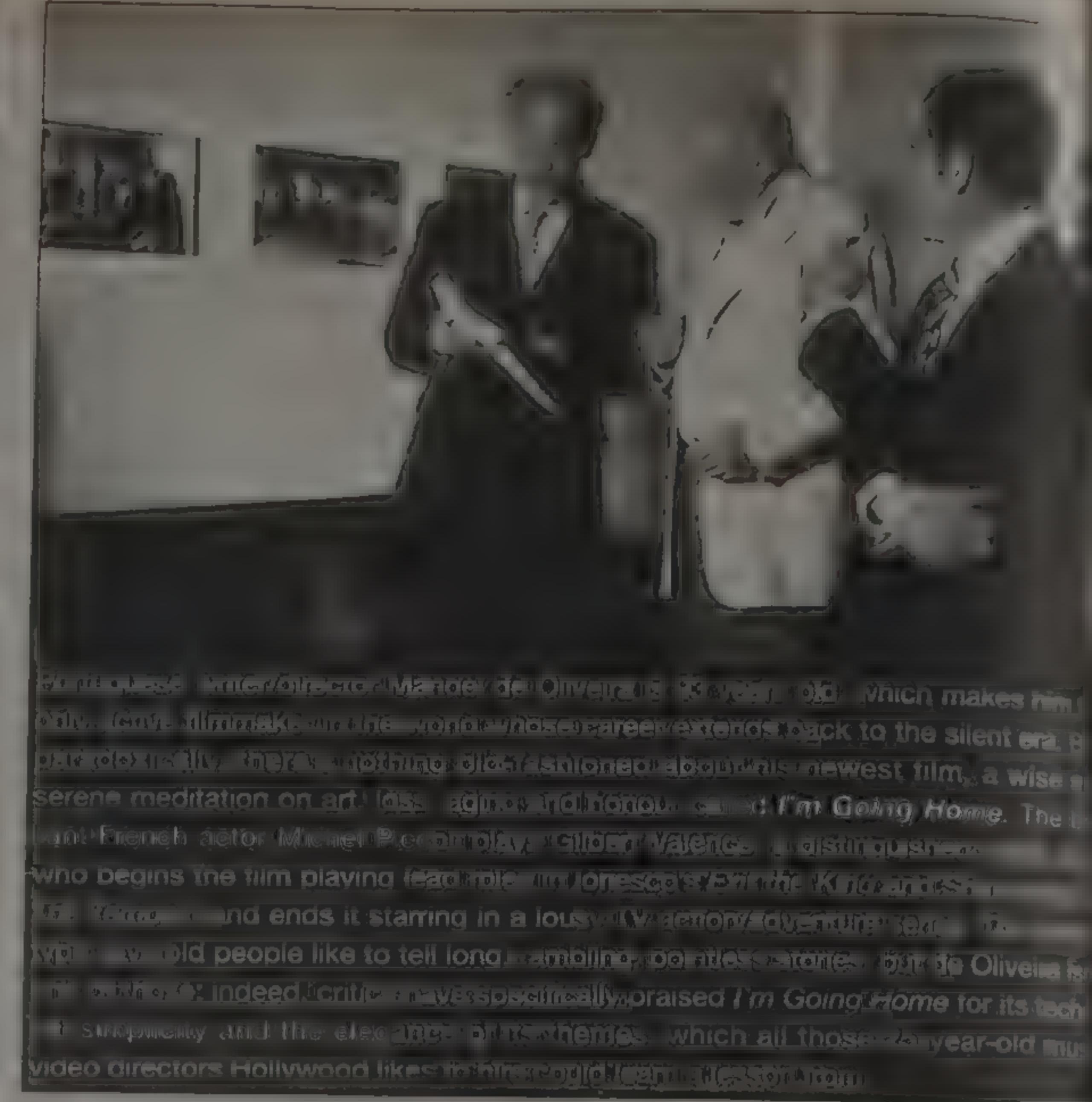
Mr. Deeds (CO, FP) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

Mysteries of Egypt (SC) Omar Sharif hosts director Bruce Neibaur's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

The Powerpuff Girls Movie (FP) The voices of Cathy Cavadini, Tara Strong, Elizabeth Daily and Tom Kane are featured in writer/director Craig McCracken's film version of the cult animated series, in which youthful superheroes Blossom, Bubbles and Buttercup must square off against their arch-enemy Mojo Jojo's latest nefarious scheme.

Reign of Fire (CO, FP) Christian Bale, Matthew McConaughey, Izabella Scorupco and Alexander Siddig star in *The X-Files: Fight the Future* director Rob Bowman's post-apocalyptic action flick about a small

group of overmatched Englishmen fighting to prevent fire-breathing dragons from re-establishing their dominance over the Earth.



group of overmatched Englishmen fighting to prevent fire-breathing dragons from re-establishing their dominance over the Earth.

Road to Perdition (CO, FP) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

Scooby-Doo (CO, FP) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

Spider-Man (CO, FP) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

Star Wars—Episode II: Attack of the Clones (CO, FP) Hayden Christensen, Natalie Portman, Ewan McGregor and Frank Oz star in the latest installment in George Lucas's space opera, in which young Jedi apprentice Anakin Skywalker is tempted by the dark side of the Force while bodyguarding a beautiful interstellar queen.

The Sum of All Fears (CO, FP) Ben Affleck, Morgan Freeman, James Cromwell

and Liev Schreiber star in *Field of Dreams*, director Phil Alden Robinson's film version of the Tom Clancy bestseller, in which analyst Jack Ryan attempts to foil a group of neo-Nazis planning to detonate a nuclear bomb during the Super Bowl.

Undercover Brother (CO) Eddie Murphy, Denise Richards, Aunjanue Ellis, Dave Chappelle and Chris Kattan star in *The Best Man* director Malcolm Lee's send-up of the exploitation and spy-flick genres, based on the animated Internet series, in which an agent for an all-black team of secret agents battles a nefarious plot to rob black people of their soul.

Windtalkers (CO) Nicolas Cage, Adam Beach, Christian Slater and Frances O'Connor star in *Face/Off* director John Woo's World War II drama about a hard-bitten Marine assigned to protect a Navajo "code talker" during an important mission—*...to kill him off if necessary to prevent his being captured by the enemy.*

LEGEND

CO: Cineplex Odeon, 444-5468

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GA: Garneau Theatre, 433-0728

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M: Metro Cinema, 425-9212

P: Princess Theatre, 433-0728

SC: SilverCity IMAX, Famous Players WEM 484-8581

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•PG•

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•14A•

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Sat & Sun Matinee @ 3:15 pm
•PG• (coarse language)

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•18A•

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2 Bourne Identity (14A) 116min	12:40, 3:20, 6:20, 9:10
3 Lilo & Stitch (G) 83min	12:00, 2:40, 6:00, 8:30
4 Stuart Little 2 (G) 80min	12:20, 3:00, 6:30, 9:00
K-19 Widowmaker (PG) 135min	12:10, 2:50, 6:10

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2 Men in Black II (PG) 89min	July 21 - Aug 11 (until July 25)
3 Devdas	July 26 - Aug 11

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PG

PRINCESS

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14A

TEAM AND Z-BOYS

PG

18A

CINNAMON SEA

18A

METRO CINEMA

9828-101A Ave, Citadel Theatre, 425-9212

THE BRIDE

14A

CINNAMON HOME

STC

GRANDIN THEATRE

Main Mall, Sir Winston Churchill Ave, St. Albert, 458-9822

THE BLACK II

PG

THE CLOUTER IDENTITY

14A

LILO AND STITCH

G

STUART LITTLE 2

G

THE WIDOWMAKER

12A

EDUC CINEMAS

4762 50 St, 986-2728

STUART LITTLE 2

G

MEN IN BLACK II

PG

LIKE MIKE

G

DIVINE SECRETS OF THE YA-YA SISTERHOOD

14A

CLAREVIEW CINEMAS

4211-139 Ave, 472-7600

STUART LITTLE 2

G

MEN IN BLACK II

PG

LIKE MIKE

G

DIVINE SECRETS OF THE YA-YA SISTERHOOD

14A

CINEMA GUIDE

CITY CENTRE

10200-102 Ave, 421-7020

STUART LITTLE 2

G

ROAD TO PERDITION

14A

LIKE MIKE

G

REIGN OF FIRE

PG

THE CROCODILE HUNTER: COLLISION COURSE

G

HALLOWEEN: RESURRECTION

18A

MEN IN BLACK II

PG

LIKE MIKE

G

EDOS

PG

MINORITY REPORT

14A

SOUTH EDMONTON COMMON

1525-99 St, 436-8585

STUART LITTLE 2

G

MEN IN BLACK II

PG

LIKE MIKE

G

EDOS

PG

MINORITY REPORT

14A

THE BOURNE IDENTITY
DTS Digital, Daily 12:30 3:10 6:35
AUSTIN POWERS IN
GOLDMEMBER
STC

14A

WEST MALL'S
8882-170 St, 444-1829
HALLOWEEN: RESURRECTION
18A
Gory violence, DTS Digital, Fri-Mon 12:30 3:10 6:30
Sat-Sun 2:15 4:45 7:20 9:45

EIGHT LEGGED FREAKS
DTS Digital, Daily 12:00 2:20 4:50 7:30 9:15
ROAD TO PERDITION
Violent scenes, No passes
THX 12:30 2:50 5:15 7:15 9:15

14A

REIGN OF FIRE
PG
Graphic war violence, DTS Digital, Fri-Mon 12:30 3:10 6:30
Sat-Sun 2:15 4:45 7:20 9:45

LIKE MIKE
Fri-Mon: Thu 4:30 7:00 9:15
G

HEY ARNOLD! THE MOVIE
Mild cartoon violence, PG

SCOOBY-DOO
Cartoon violence, PG

WINDTALKERS
Graphic war violence, DTS Digital, Fri-Mon 12:30 3:10 6:30
Sat-Sun 2:15 4:45 7:20 9:45

DIVINE SECRETS OF THE YA-YA SISTERHOOD
14A
Coarse language, Fri-Mon-Thu 3:15 6:30 8:00
Sat-Sun 12:45 3:15 6:30 9:00

ROAD TO PERDITION
Violent scenes, DTS Digital, 4:30 6:30
SCOOBY-DOO
PG

SPIDER-MAN
Mild fantasy violence, PG

STAR WARS: EPISODE II-ATTACK
OF THE CLONES
THX 12:30 2:50 5:15 7:15 9:15

STUART LITTLE 2
THX 12:30 3:45 7:00 9:20
G

THE BOURNE IDENTITY
DTS Digital, Fri-Mon 12:30 3:10 6:30
9:45 Sun 12:40 6:40 9:40

WWE VENGEANCE
Graphic violence, PG

WESTMOUNT CENTRE
111 Ave, Great Rd, 455-8726
AUSTIN POWERS IN
GOLDMEMBER
STC

K-19: THE WIDOWMAKER
PG

MEN IN BLACK II
PG

MR. DEEDS
Conse
PG

ROAD TO PERDITION
Violent scenes, DTS Digital, 4:30 6:30
14A

MOVIES 12
100 Ave, 50th Street, 472-9777
CINEMA CITY 12
1631 99 Street, 463-5481

SHOWING AT BOTH CINEMAS
ENOUGH
PG

SHREK
PG

CHICKEN RUN
PG

THE ROAD TO EL DORADO
PG

CHANGING LANES
PG

UNFAITHFUL
PG

THE LORD OF THE RINGS:
THE FELLOWSHIP OF THE RING
Violent scenes, Daily 12:15 3:30 7:20
Midnight 11:30 4:30

THE ROOKIE
PG

THE NEW GUY
PG

THE SCORION KING
PG

NATIONAL LAMPOON'S
VAN WILDER
PG

ICE AGE
PG

PANIC ROOM
PG

A BEAUTIFUL MIND
Mature themes, Daily 2:00 7:10
PG

MOVIES BY NUMBERS
Daily 7:30 10:05
PG

THE BOURNE IDENTITY
14A
Violent scenes, DTS Digital, Fri-Mon 12:30 3:10 6:30
Sat-Sun 2:15 4:45 7:15 9:45

SPIDER-MAN
Mild fantasy violence, DTS Digital, Fri-Mon 12:30 3:10 6:30
Sat-Sun 2:15 4:45 7:15 9:45

HALLOWEEN: RESURRECTION
18A
Gory violence, DTS Digital, Fri-Wed 7:40 9:15

STAR WARS: EPISODE II-ATTACK
OF THE CLONES
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

THE ROOKIE
PG

CHANGING LANES
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

ROAD TO PERDITION
Violent scenes, No passes, Fri-Mon-Thu 3:45

REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

REIGN OF FIRE
PG
Not suitable for young children, including
scenes, THX 12:45 3:50 6:50 9:30

WEM, 6002-170 St, 444-2400
AUSTIN POWERS IN
GOLDMEMBER
STC

THE CROCODILE HUNTER:
COLLISION COURSE
G

EIGHT LEGGED FREAKS
PG

K-19: THE WIDOWMAKER
THX 12:30 2:50 5:15 7:15 9:15

MINORITY REPORT
14A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G

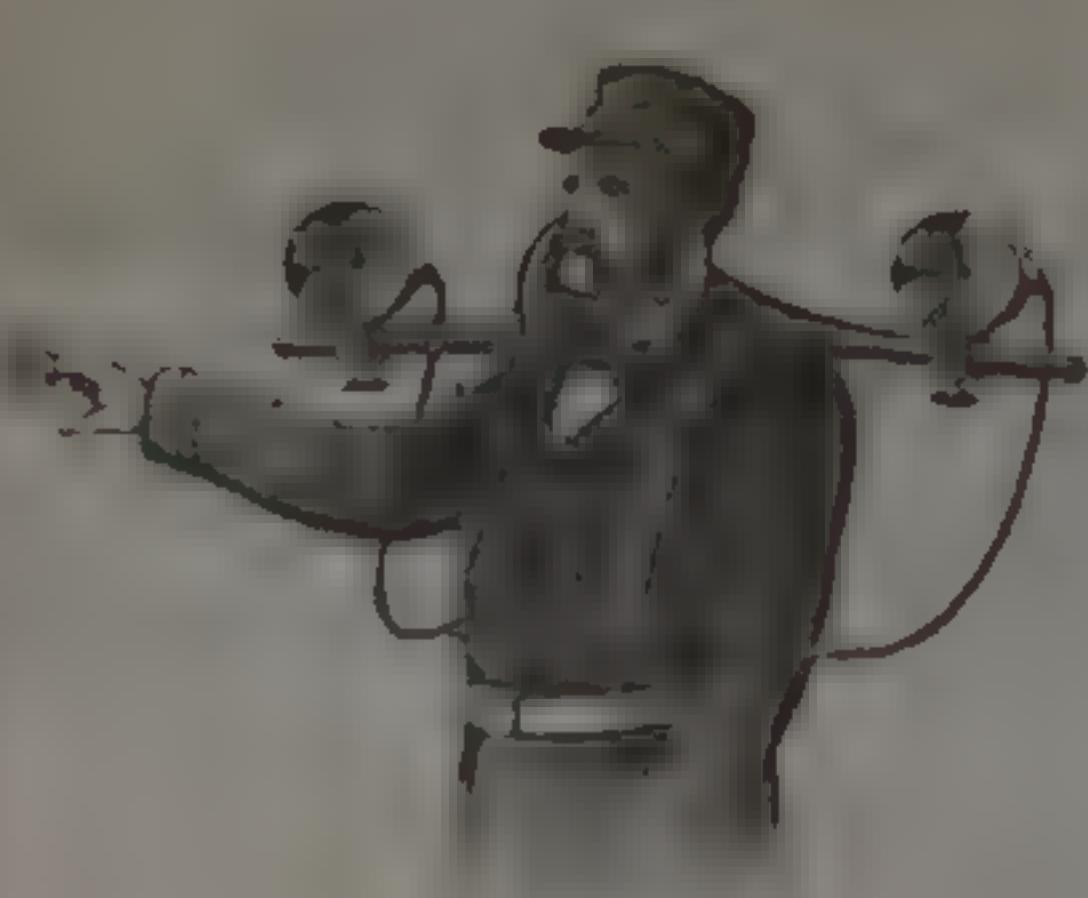
REIGN OF FIRE
PG

THE CROCODILE HUNTER:
COLLISION COURSE
G

HALLOWEEN: RESURRECTION
18A

MR. DEEDS
PG

MYSTERIES OF EGYPT
G



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CJSR is now legal! CJSR is 18 years old, and we're going to celebrate like any good 18 year old. The party is set for the New City Suburbs on Saturday, July 27 featuring Pangina, The A-Team and The Drastics. Doors at 8pm, show starts at 9pm.



www.cjsr.com

arts

Quizzical graffiti

Clayton Lowe turns legal with massive, city-sponsored graffiti mural

BY AGNIESZKA MATEJKO

Clayton Lowe, a young graffiti artist, entrepreneur and the initiator of *A Walk Through the Universe: A Giant Aerosol Mural*, is a tad apprehensive at the thought of doing something that's, well, legal.

After applying to The Works to do a small graffiti mural, he was surprised to see his proposal explosively expanded to a 160-foot by eight-foot wall. That project was so successful that the city (through its Art and Design In Public Places program) commissioned the piece to be completed and permanently installed.

Now Lowe—together with his crew of fellow graffiti artists—has found himself in the discomfiting position of getting paid and lavishly praised by an establishment that would normally arrest him for doing what he loves: spraying walls with aerosol paint—or “graf,” as he prefers to call the practice. “People [within the hip hop community, which he exemplifies]

visual arts

may not agree with taking this to a legal format,” he says in his diffident and gentle manner. “What I would like to say is that graf is still illegal. Those letters anywhere else would get you arrested; it was just the space that was made available to us.”

Lowe’s giant mural will, appropriately, be situated in the heart of the inner city, along a bicycle path just behind the Bissell Centre. To reach it,



“I don’t say it: Clayton Lowe’s Giant Aerosol Mural.”

I must maneuver through piles of broken bottles while discreetly slinking past a large group of inebriated men leaning against a concrete wall. It’s exactly the kind of space Lowe could have chosen without the city’s blessing. (“You can’t get more inner city than that, can you?” he asks.) Not only does the location allow for wide exposure—this area has about as much foot traffic as Whyte Avenue—but it also gives Lowe a chance to spread his message about hip hop culture to young people who could perhaps use it the most.

You don’t know the graf of it

It is precisely in the similarly underprivileged, urban, mostly black and Hispanic back alleys of New York where hip hop emerged in the late '70s. There, young artists used the only canvas available to them: the concrete walls they were surrounded by. These illegal creations became a symbol of political expression and a path to inner growth. “Graffiti, in one of its original forms, is a political statement of taking back free space as well as communicating within your community and worldwide,” says Lowe. “Taking back areas like bridges and city property which is readily accessible for commercial use, on which individuals pay taxes, yet when it comes to art, municipalities are not so quick to move.”

But the statements graffiti artists make are also personal. “Hip hop is about educating yourself through life and your personal experience,” says Lowe. “There is not a lot of quality within vandalism, whereas in graffiti, people work years to get to a skill level they are happy with.” Graffiti artists even sign their artwork—albeit with cryptic letters and symbols inde-

cipherable to the police. “To ‘Fuck you’ is rudimentary and intelligent,” Lowe continues. “It vides nothing of any education artistic value.” Hip hop, by contrast, uses graffiti as a non-commercial medium to communicate a universal message about building on your talents through persistent practice. “The no graffiti school,” he adds. “Is education an essential aspect of hip hop?” I ask. “Big time!” he replies.

Richer Gear

Lowe uses his business, Mode Supply Gear (a hip hop clothing design, manufacturing and retail outlet)

THE EDMONTON ART GALLERY

Edgar J. Gosselin
Chris Bennett
Eric Cameron
and Mary Swain
Michael Campbell
Dean Caulfield
Dagmar Dahl
Dean Dreyer
Gord Ferguson
Brent Gosselin
Nathan Kraschuk
Glen MacKinnon

Glen MacKinnon
Luanne Martineau
Royden Mills
Sylvia Riedel
Steven Nunoo
Shelley Ouellet
Linda Parker
Mark Beaumont
Paul Smith
Nancy Tait
Jeanne Bégin
Linda Vicker
Linda Vicker

Alberta Biennial of Contemporary Art

June 22 to August 25

ATCO Gas VUEWEEKLY

Aug 18-25

Alex Janvier:
New Works

June 24 to August 11

A Walk Through the Universe: Giant Aerosol Mural
By Clayton Lowe and other artists
Currently under production for permanent display behind the Bissell Centre along a bicycle route behind the LRT at 105 Ave & 96 St.

THE ART OF DOWNTOWN

What's Happening
Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •**CRAFT VS ART: THE GREAT DEBATE**: Until Aug. 31. •**THE DISCOVERY GALLERY PERPETUATING THE SPIRIT**: Bobbi Hoffman Scholarship award winners. Until Aug. 31.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •**THE ALBERTA BIENNIAL OF CONTEMPORARY ART 2002**: Curated by Catherine Crowston and Diana Sherlock. Until Aug. 25. •**ALEX JANVIER NEW WORKS**: Until Sept. 15. •**FROM THE COLLECTION**: Until Sept. 15. •**CHILDREN'S GALLERY: FROM HEAD TO TOE**: Created by Lisa Murray. Until Oct. 13. •**Admission**: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring David Bolduc, Tony Calzetta, Phillip Mann and Mark Lang. July 18-Sept. 18.

LATITUDE 53 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •**EVEN MORE FAMOUS DRAWINGS**: Drawing by Marcel Dzama. Until July 20

MILNER ART GALLERY Theatre Foyer, Stanley A. Milner Library, 7, Sir Winston Churchill Sq. •**WHAT'S IN A FLOWER TWO**: Watercolour with wax on rice paper by Shellagh Knox. Until July 31.

NAKED CYBER CAFÉ 10354 Jasper Ave. Special opening of the work of Roger Garcia (visual artist, community activist). Roger's collection is an exploration of moods of diverse musical genres depicted through the medium of conte and acrylic. Fundraiser and exhibit opening FRI, July 26

TIX \$7, \$5 low income.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •**PACIFIC PRINTERS**: Works from Malaspina Printmakers Society, Vancouver and Printhouse Yokahama Japan. Until July 20.

SOCIETY OF STUDENT ARTISTS 10154-103 St basement., 707-8305. Open daily 10am-6pm. •**2ND ANNUAL SMARTER EXHIBIT**: July 18-Aug. 3. Opening reception THU, July 18, 7pm-12.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St, 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas, Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

DISPLAYS/MUSEUMS

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

FESTIVALS

HISTORIC EDMONTON WEEK FESTIVAL 455-5610. July 28-Aug. 5. City Hall, City Room. SUN 28 (1pm): Launch and opening of a history display in City Hall.

TASTE OF EDMONTON Sir Winston Churchill Sq., 420-1757. July 18-27, 11am-11pm. TIX Adv. sheets of 30 tickets @ TIX on the Square. Adv. discount price available until July 17.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. •**THE CHILDREN'S GALLERY: FROM HEAD TO TOE**: By Lisa Murray. For children 4-12 yrs. •**Camps and classes for children and youth**.

•**Loonie Art Laboratory Tent** on the grounds of City Hall. Mon-Fri, noon-4pm. Until July 26.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •**439-390**. WED 31 (2pm): Yo ho ho, 4-6 yrs. Pre-register.

LECTURES/MEETINGS

CITY HALL 1 Sir Winston Churchill Sq., info desk, 496-8200. Free tour of City Hall. Mon-Fri, noon and 1pm.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 19 (6:45-8:30am): Wayne Taylor presents *Buying a Business*. \$2. FRI 26 (6:45-8:30am): Speakers Joanna Torguson and Alana Hastings present *Logos and Business Graphics - The Very Least You Should Know*. \$2. Everyone welcome.

UPWARD BOUND TOASTMASTERS 10 Fl., Baker Centre, 10025-106 St., 469-5816. •**Every WED (7pm)**: Learn to speak confidently in public.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., www.edmc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer edu-

tion initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •**Every 2nd THU each month**: Meeting.

FLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •**Every 3rd TUE (7:30pm)**: Meeting. Support/education for parents, families and friends of lesbians/gays/ bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •**Every 4th TUE ea. month (7pm)**: Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •**Every SAT (7-9pm)**: A facilitated social/support group for lesbian, gay, bisexual/transgendered youth.

ual, transgendered, straight, and queer youth who are under the age of 18. www.yuyouth.tripod.com/yuy/

SPECIAL EVENTS

BEAT BEETHOVEN Sir Winston Churchill Sq., 401-2578. SUN 21 (8:30am-1pm): Annual Deloitte and Touche Beat Beethoven's Ninth Symphony). Pre-register online @ www.runningroom.com, www.edmontonsymphony.com, or a registration form from Running Room. All proceeds support the Edmonton Symphony Orchestra.

BEAVER HILLS HOUSE PARK Jasper 105 St., 496-2407. SAT 20 (12-6pm): •**ECOLOGY** Bicycle Festival: Celebrate the bicycle, bike displays, info, art, mechanic checks, kids activities, bike decorating awards, pedal-powered smoothies, solar-powered music, tours, enviro-fair.

HISTORIC TRANSIT TOURS 496-1611, TUE, THU (12, 2, 7pm); SAT (12, 2, 4pm). July 23-Aug. 22. During Historical Edmonton Week (July 28-Aug. 5) an extra noon tour will be added. TIX \$4 adult, \$2 youth/senior. Adv. tix @ Edmonton Customer Service.

KLONDIKE DAYS •**City Hall, City Room** 423-2822 ext. 33. SUN 21 (11:30am-1pm): Dress Klondike Tea Party.

METRO CINEMA Zeidler Hall, Citadel Theatre. THU 25 (7pm and 9pm): **GLOBAL VISIONS DOCUMENTARY SERIES** presents *Life and Debt*. Reception, music by Chris Durand and friends. All proceeds go towards the Global Visions Film Festival fund. TIX \$7 public, \$5 members.

SHAW CONFERENCE CENTRE 420-1 481-7297, SAT 20: **Philippine Beauty Pageant**. TIX \$25 show only, \$35 reception and dance only, \$50 show, reception and dance. Tickets @ TIX on the Square

For more information: www.edmontondowntown.com

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vive.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. •Open daily 10am-5pm until Labour Day. Diesel and steam locomotives run throughout the summer. Every Sun the CN diesel 9000 will operate. Aug. 3-5 and Sept. 7-9 the CN steam locomotive 1392 will operate. Exhibition of railcars. TIX \$4 adult, \$2.50 senior/student, \$1.25 child (children under 3 free)

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free. **FORT EDMONTON PARK** Fox Dr., Whitemud Dr., 496-8787. TIX \$8 adult, \$6 youth/senior, \$4.25 child (2-12), \$24.50 family (Until Sept. 2)

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, 10am-11am. •**ANIMALS AS ARCHITECTS**: Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert, 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**NOBLE EXPERIMENT**: Until Sept. 1. •**DISCOVERY ROOM**: An interactive edu-

tional venue dedicated to children and families. Suggested donation \$2. SAT 20 (12:30-1:30pm): *Tipplers vs. Teetotallers*, 6-10 yrs. Introduces children to the temperance movement in Canada

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •**SHOWER OF FLOWERS**: Featuring New Guinea Impatiens. Until Sept. 8. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$1.50 family.

ODYSSEUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery**: Space Place: Hands-on exhibits

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**FEATURE GALLERY 2: DOMESTIC ART: QUILTS**: From the museum's collection. Until Sept. 2. •**MONEY/L'ARGENT**: Until Sept. 2. •**BIG THINGS**: Large sculpture display. Until Labour Day. •**A TO Z AT THE MUSEUM**: Every SAT (9am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. •**SAT 20: HIS FOR HARRY P'S MAGICAL DAY**: Follow the clues through the "Great Halls" of the Museum and discover a treasure trove of items mentioned in the Harry Potter books. Join the Science Circle. •**SAT 27: IIS FOR INVERTEBRATES**: Jay, our resident "Spider-

man" will feature gallery creatures in The Bug Room. •**EDMONTON FILM SOCIETY**: Movies presented by the Summer 2002 Series: •**MON 22: It Started With Eve (1941)**

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 28: Edmonton in the past.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. •**Open Tue-Fri 10am-4pm; Sat 12-4pm**: Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multi-media presentation on the past, present and future of telecommunication starring Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family

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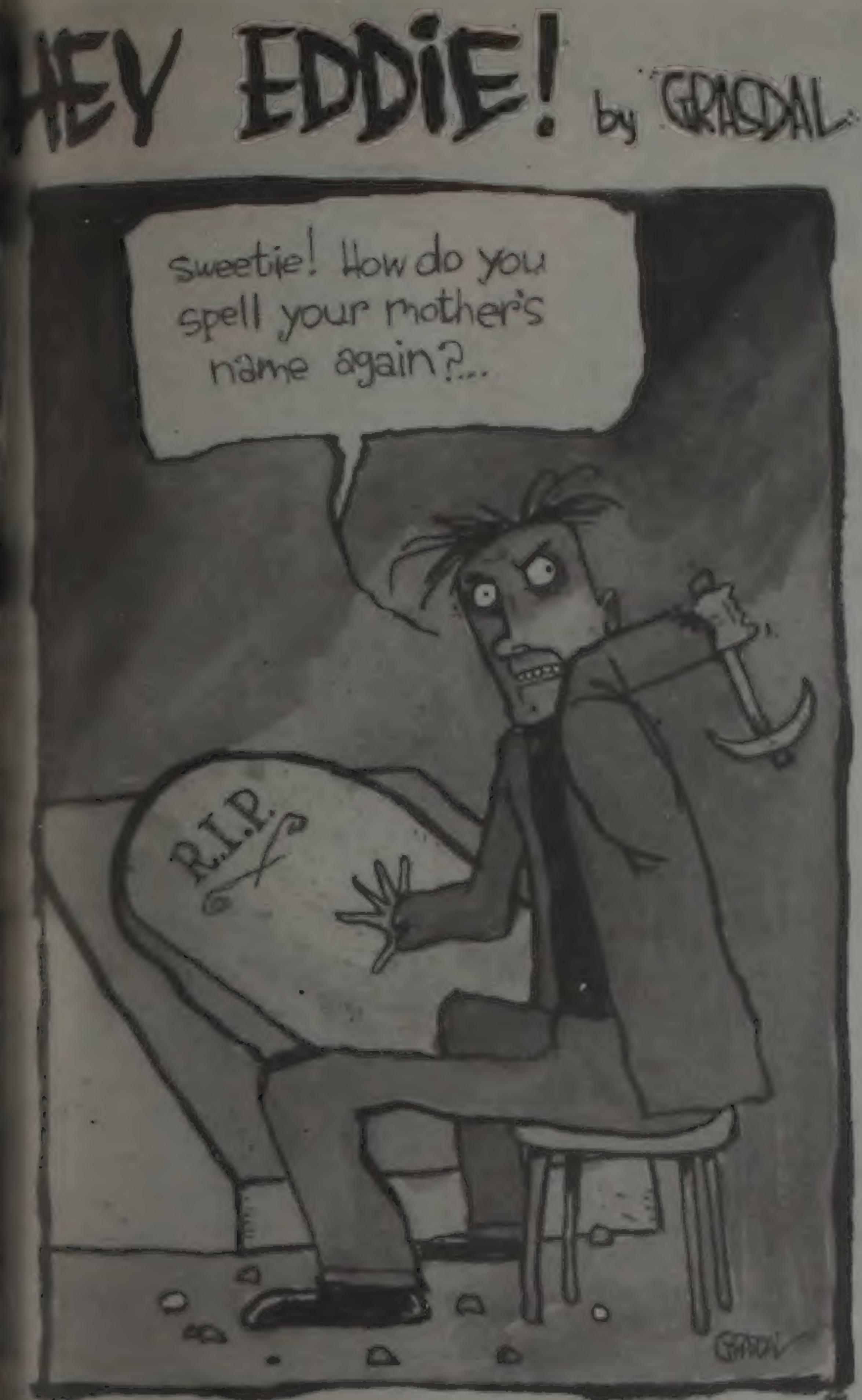
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CALDER LIBRARY 12522-132 Ave., 414-5656. THU 18 (2pm): *Fish Tales*, shadow puppet show, 3-7 yrs. TUE 23 (2pm): Storybook bingo, 3-12 yrs. THU 25 (2pm): Boats and floats, 6-12 yrs. Pre-register. TUE 30 (2pm): Hand art, 3-7 yrs

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •**Every THU (2pm)**: Salty sea dogs' book club, 8-10 yrs. Pre-register. Until Aug. 15. WED 24 (2pm): On Shipwreck Island, 5+ yrs. Pre-register. WED 31 (2pm): Slippery, slimy sea creatures. Pre-register.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. WED 24 (2pm): So you want to be a pirate, 5+ yrs. WED 31 (2pm): Scuba diving divers.



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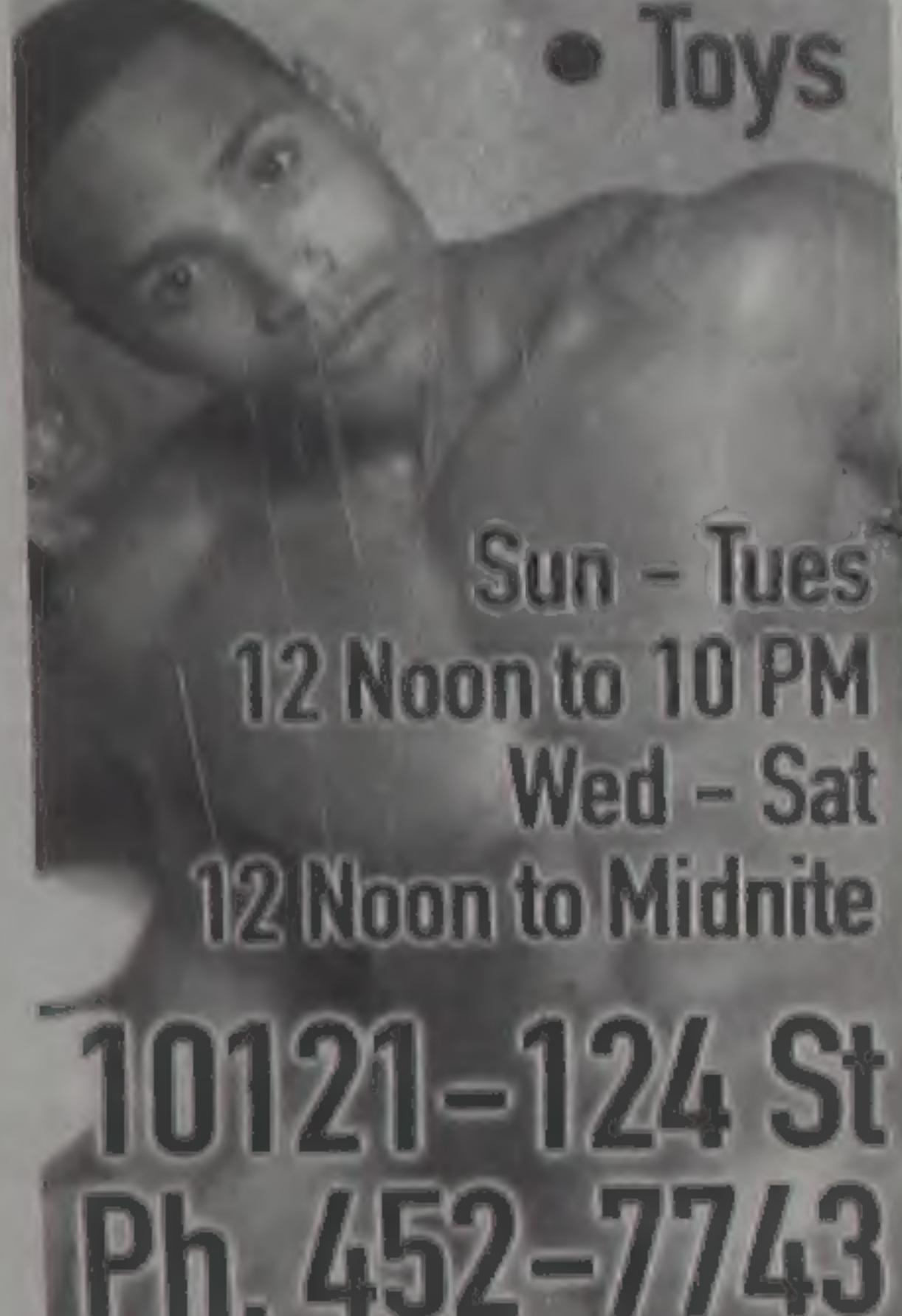
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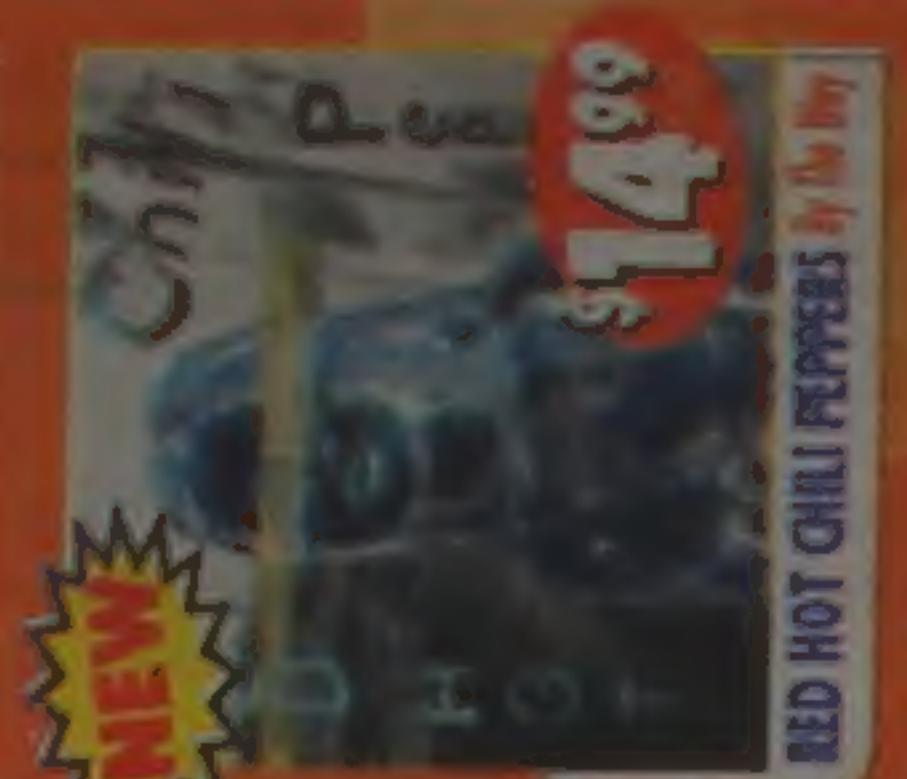
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